NPS Form 10-900
(Oct.1990)

OMB No. 1024-0018

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NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

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United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Killingsworth Brady, & Smith

other names/site number Killingsworth, Brady, & Smith (1955-1964), Killingsworth, Brady, & Associate (1964-1982), Killingsworth, Stricker, Lindgren, Wilson & Associates, Inc. (1982-2001), KSM Architecture, Inc. (2003-present).

2. Location

street & number 3827-3837 Long Beach Boulevard ☐ not for publication N/A

city or town Long Beach ☐ vicinity N/A

state California code CA county Los Angeles code 37 zip code 90807-3311

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this ☒ nomination ☐ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ☒ meets ☐ does not meet the National Register Criteria. I recommend that this property be considered significant ☐ nationally ☐ statewide ☒ locally. (☐ See continuation sheet for additional comments.)

2 JUN 2009

Signature of certifying official/Title Date

California Office of Historic Preservation
State or Federal agency and bureau

In my opinion, the property ☐ meets ☐ does not meet the National Register criteria. (☐ See continuation sheet for additional comments.)

Signature of commenting or other official Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that this property is:

☒ entered in the National Register
☐ See continuation sheet.
☐ determined eligible for the National Register
☐ See continuation sheet.
☐ determined not eligible for the National Register
☐ removed from the National Register
☐ other (explain): ____________

Signature of the Keeper Date of Action

for Edson H. Beall 7-15-09

5. Classification

Ownership of Property
(Check as many boxes as apply)

☒ private
☐ public-local
☐ public-State
☐ public-Federal

Category of Property
(Check only one box)

☒ building(s)
☐ district
☐ site
☐ structure
☐ object

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1	0	buildings
0	0	sites
0	0	structures
1	0	objects
2	**0**	Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing.)

N/A

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions
(Enter categories from instructions)

Commerce/ Trade/ Professional

Current Functions
(Enter categories from instructions)

Commerce/ Trade/ Professional

7. Description

Architectural Classification
(Enter categories from instructions)

Modern Movement/ International Style

Materials
(Enter categories from instructions)

foundation CONCRETE
roof N/A
walls WOOD/GLASS
other METAL

Narrative Description
(Describe the historic and current condition of the property on one or more continuation sheets.)

See Continuation Sheet, pages 5-8.

8. Statement of Significance

Applicable National Register Criteria
(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

☐ A Property is associated with events that have made a significant contribution to the broad patterns of our history.

☐ B Property is associated with the lives of persons significant in our past.

☒ C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

☐ D Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations
(Mark "X" in all the boxes that apply.)

Property is:

☐ A owned by a religious institution or used for religious purposes.

☐ B removed from its original location.

☐ C a birthplace or a grave.

☐ D a cemetery.

☐ E a reconstructed building, object, or structure.

☐ F a commemorative property.

☐ G less than 50 years of age or achieved significance within the past 50 years.

Narrative Statement of Significance
(Explain the significance of the property on one or more continuation sheets.)

Areas of Significance
(Enter categories from instructions)

Architecture
Planning and Development

Period of Significance
1955-1957

Significant Dates
1955-1957

Significant Person
(Complete if Criterion B is marked above)

Cultural Affiliation

Architect/Builder
Killingsworth, E, Brady, J, and Smith, W. (Architects)

9. Major Bibliographical References

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

☐ preliminary determination of individual listing (36 CFR 67) has been requested.
☐ previously listed in the National Register
☐ previously determined eligible by the National Register
☐ designated a National Historic Landmark
☐ recorded by Historic American Buildings Survey # ______
☐ recorded by Historic American Engineering Record # ______

Primary Location of Additional Data

☐ State Historic Preservation Office
☐ Other State agency
☐ Federal agency
☐ Local government
☐ University
☐ Other

Name of repository: ______

10. Geographical Data

Acreage of Property less than one acre (9,547 sq. ft, 0.2191 acre)

UTM References
(Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing		Zone	Easting	Northing
1	11	391380	3743540	3			
2				4			

☐ See continuation sheet.

Verbal Boundary Description
(Describe the boundaries of the property on a continuation sheet.) See Continuation Sheet, page 19

Boundary Justification
(Explain why the boundaries were selected on a continuation sheet.) See Continuation Sheet, page 19

11. Form Prepared By

name/title Kelly Sutherlin McLeod, AIA and Franchesca Smith with contributions by Lillian Makeda

organization KSM Architecture, Inc. and SWCA Environmental Consultants date January 9, 2009-revised

street & number 3827 Long Beach Boulevard, Long Beach, CA and 625 Fair Oaks Avenue, Suite 190, South Pasadena CA telephone

city or town see above state CA zip code 90807 and 91030

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets See pages 5-29

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location. See Continuation Sheet, Page 23

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property. See Enclosed Photographs

Additional items
(Check with the SHPO or FPO for any additional items) Photographs pages 24-31

Property Owner

(Complete this item at the request of the SHPO or FPO.)

Name Kelly Sutherlin McLeod, AIA

street & number 3827 Long Beach Boulevard telephone 562-427-6697

city or town Long Beach state CA zip code 90807

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq*.).
Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.0. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

7. Narrative Description

The Killingsworth, Brady & Smith (KBS) building is a single story, wood framed, International style office building configured in an irregular rectangle, narrower at the center than the ends, with a nearly flat roof and a recessed main, central entrance (refer to Figures 1 and 2, Photographs 1 and 14). In keeping with International style design principles, the post-and-beam structure is clearly expressed; it has full height, fixed windows and doors with solid, continuous transoms, which establish a balanced rhythm of solids to voids. Of three entrances, the central entry is dramatically reached by a shallow reflecting pool with a series of perfectly aligned, flat stepping stones (Photographs 4, 5, 14 and 15). The glass and expressed frame building, and its natural setting with asymmetrical banded commercial street signs together result in a distinguished International style complex that bears the notable characteristics of its architect, Edward A. Killingsworth, FAIA,[1] with his partners, Jules Brady and Waugh Smith (Figures 3 and 4). The small, nearly residential scale complex (subject property) was completed in 1955, and retains substantial integrity. The complex remains on its original site in the Bixby Knolls area of Long Beach, a Post World War II subdivision with commercial and multi-family development limited to its main streets. The building is set toward the rear of the rectangular parcel, behind a narrow, paved parking lot, on a nearly flat, mid-block lot with mature trees. The complex retains integrity of its innovative original design (minor alterations were made over time by the original architect, Figure 2), its location has not changed, the original post-and-beam workmanship and distinctive materials remain, and the inventive Modern Movement feeling and association with the long-time owner and architect are maintained in the imaginative building and complex design.

The KBS complex occupies the entire parcel, and is composed of the building and reflecting pool, its various natural-seeming gardens, the surface parking lot and asymmetrical signs. The distinctive, now-refurbished signs (Figures 3 and 4, Photograph 5), consist of delicate vertical members, off of which narrow sign bands asymmetrically balance, set at perpendicular angles and different heights. Small lettering on the horizontal bands announce the street address, the firm's name and trade.

From the street, the single-story office building presents an elegant façade of glass combined with post-and-beam construction accentuated in gray and white paint; selected features are punctuated by black, orange and yellow paint. The north and south wings are stepped out, containing the central garden and asymmetrically placed pool (Photographs 1, 3, 5, 9, 14 and 15, Figures 1 and 2). Despite its residential scale, the building possesses subdued monumentality, in part because of the high span between floors and ceilings (Photographs 2 - 19). The austere, exposed, trabeated composition is a subtle reinterpretation of classical architecture expressed in Modernist language.[2] The resulting design employs restrained but precise vocabulary of materials and textures, and is an expression of the "form follows function" principle. The sophisticated design minimizes ornamental distractions and is articulated in the precision exhibited in exposed structural features (Photographs 3, 13 and 14-16).

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[1] FAIA connotes the high honor of election to the College of Fellows of the American Institute of Architects (AIA).

[2] Killingsworth described himself as "a classicist at heart" and was said to be "deeply concerned with the tastes and needs of future occupants of buildings he designs."

Elizabeth A.T. Smith, editor. *Blueprints for Modern Living: History and Legacy of the Case Study Houses* (Cambridge, MA: The Museum of Contemporary Art, Los Angeles/The MIT Press, 1989) 231.

The building exhibits straightforward aesthetics: it is slightly elevated on a continuous low curb wall or podium;[3] the two side entrances are reached by low, stairways which flank the central reflecting pool (Photographs 7 and 9). One of the main axes is the path to the central door. The series of low, flat, stepping stones through the pool lead to a door, which reads as full-height, through use of a fixed transom and simple detailing (Photographs 4 and 13-15). As was common of the style, the main door is discretely oriented away from the street. The implied height of the door imparts subtle power and grace. At low stairs in the center and north entrances, concrete treads are especially deep, running the full width of each bay, creating pronounced effects to otherwise small areas. From the parking area, the progression of axial stepping stones originates in a planted area; tread heights ingeniously rise as the row slices through the shallow reflecting pool, imparting additional drama to the carefully defined space (Photographs 4,5, 14 and 15). The impressive door scale, use of the stepped reflecting pool with steps, wide stairs, low walls, full length windows and nearly flat roof all became hallmarks of Killingsworth's building designs. The elegant composition creates impressive entrance sequences through subtle manipulation of scale and volumes rather than use of applied ornament.

Although the composition is roughly symmetrical, subtle tension is suggested by asymmetrically placed architectural elements. The horizontal building orientation interplays with vertical elements and the various planar axes, all of which result in a carefully orchestrated balance between opposing dynamics (Photographs 2-8 and 10 – 17). The exaggerated thinness of the flat-appearing roof and delicacy of features balance the blocked interior volumes contained within, giving notable deportment to the otherwise small building (Photographs 1-5, 8, 11 and 13-15). The subtle composition is characterized by sparing use of color, simplicity of lines with rich juxtapositions of textures.

When the building was constructed, large trees were retained and incorporated into the cohesive site design, a practice which was very rare at the time. The landscape plan incorporated numerous trees, including towering American sycamores (*Platanus occidentalis*) and a vast live oak (Figures 1 and 2, Photographs 1, 11, 14, 15, 16 and 18). Landscaped areas are not traditional formal gardens but "Planting, in the best California tradition, is employed as a soft texture and irregular outline in contrast with the refined regularity of the precise structures." [4] Killingsworth elevated the status of the tree to "an element in the design of the office..." [5] Other plant materials include flowering clivia (*Clivia nobilis*), the bright orange color of which notably corresponds to a painted plane which provides bright punctuation at the central entrance. The controlled building palette, primarily painted gray and white subtly incorporates vivid touches of vivid color, and the subtly groomed landscape plan reflects that sparing use of color. The natural setting and building are interconnected in part by the central reflecting pool and large windows, which seamlessly integrate the two elements. Low, rectangular stepping stones reinforce the building's horizontality, and the shallow reflecting pool lightly anchors the pavilion-like building.

When first constructed in 1955, visitors would have entered a reception area, minimally furnished with a standard filing cabinet cleverly recessed in the wall to reduce clutter (Photographs 2, 3, 6 and 16) and a small Franco Albini-designed Knoll desk. Each of three original partner offices faced east, separated from the outdoors by a floor-to-ceiling wall of glass (Figure 1, Photographs 3, 6, 7, 16 and 18). Openness of the offices afforded was tempered by Japanese-influenced screens, set out doors and removed after the landscaping matured. Although other small modifications have been made over the years, and offices were converted to conference use, the elegant reception area remains essentially as designed.[6]

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[3] "Podium" was widely used in Killingsworth's public relations materials to describe the low wall feature, which was common in his projects.

"Case Study Apartments No. 2 by Killingsworth-Brady Associate, Architects" [*sic*] *Arts & Architecture* May 1964: 30.

[4] Paul Heyer, *Architects on Architecture: New Directions in America.* (New York: Walker, 1966) 159.

[5] Esther McCoy, "What I Believe…" *Los Angeles Times* 3 February, 1957: M46.

Like Killingsworth's other work, every last detail of the deceptively simple building was meticulously designed and conscientiously executed. Every volume, feature, texture and surface finish has a collective purpose: to enhance vertical or horizontal orientation (vertically oriented wall panels, wide clearstory window above beams), to emphasize scale (all walls, closets, door openings and other features are organized in panels, large built-in cabinets "float" on attenuated legs, Photographs 10 and 17) and to reinforce interaction between interiors and gardens.

A series of small walled gardens adjoin the buildings; expanses of glass look out in a way that connects interior and exterior spaces (Photographs 2 and 3-12, 15, 17 and 18). In an effort to accommodate existing trees, the building was designed to make room for one such oak tree branch through a framed window opening. The long-extant branch traversed part of the central drafting room and exited the roof by way of a special roof penetration (now infilled by a skylight). Although occasional leaks may have resulted from the otherwise appealing opening, they seem to have been accepted by staff as inherent occupational hazards whose charm outweighed the disadvantages.[7]

The interconnection with nature is a recurring character-defining feature of the complex. At the central entrance, several beams pierce otherwise unbroken expanses of glass at various levels (Photographs 2, 4, 8, 9, 12, 13, 14-16 and 18). Beams continue uninterrupted beneath roof planes and support other elements outside. These beams gently deceive the distinction between indoor and outdoor areas. Several interior offices contain skylights, and the masked boundary between interior and exterior spaces is expressed in other visual devices. The interaction and transition from inside to outside is articulated in the form of an "outdoor room" at a corner by the north building entrance (Photographs 2 and 5). The space is framed by perpendicular beams, joined to a vertical post with concealed hardware. The resulting area is a volumetric interplay between interior and exterior, defined skillfully by limited use of solids and voids. The composition is softened by plantings. The interpenetration between exterior and interior was an expression of Killingsworth's philosophy, described by partner, Ronald Lindgren, AIA,: "Ed was a humanist who demanded that work, when possible, was a pleasurable experience for his partners, associates, employees and consultants. Everyone worked within sight of nature in private and semi-private gardens. Natural light flooded all work spaces."[8]

The building was originally two separate pavilions divided among three tenant spaces, each with its own entrance (Figure 1, Photographs 2-5, 14 and 15). The central office was used by the owner-architect; the two north and south "wings" were occupied by a structural/electrical engineer, and a mechanical engineer, as owners and tenants, respectively.[9] Through good fortune and hard work, the architectural practice quickly grew, and the building was expanded in various ways. Eventually the three offices became a single user space. In 1957, the gardens which originally divided the larger building to the north from the south building were in-filled, creating a new room, and resulting in a unified, single building. Subsequently, a series of less significant alterations were executed: filling in part of the rear walled garden, widening the drafting room and adding a small, rectangular "bump-out" for model building to the south side of the building (1960). The north and central pavilions were joined by cutting a doorway in demising walls and partitions were added to the interior (Figure 2). In 1974, another minor addition was made to the building's south side, replacing a former garden. Over time, the ensuing unique interior plan has become increasingly complex and can be counterintuitive for visitors. While the layout bears little relation to a typical symmetrical building, many of the interior spaces are "tucked away" in a manner that created peace, quiet, and privacy.

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[6] Ronald Lindgren, AIA, written communication, September 30, 2008.
Mr. Lindgren joined the firm as an associate and was a partner from 1982-2001.

[7] Lindgren, September 30, 2008.
He continued: "This tree provided so much foliage protection to inclement weather that only an extremely heavy rain could soak the one southern exposed drafting table."

[8] Lindgren.

[9] The project structural and electrical engineer for the project, C.G. DeSwarte (1892-1974), briefly owned the south pavilion of what later was joined to become one building.

The KBS building complex is the prototypical example of what became the architect and the firm's trademark features: "the frequent use of shallow reflecting pools and lush surrounding gardens, and by high ceilings and doorways, white timber post-and-beam framing and large expanses of glass."[10] The distinctive building complex, including the International style building, reflecting pool and groomed natural setting remains as a symbol and moreover as a critical component of Killingsworth's significant design legacy. In Edward Killingsworth's obituary, noted architectural historian Elizabeth A.T. Smith depicted his buildings as "simple and rigorous." She compared his designs to the man, who she posthumously characterized as conveying "extreme gracefulness and elegance."[11] The Killingsworth, Brady & Smith building is the logical expression of the architect, a symbol of his extraordinary body of work, which encompassed the prescient Case Study House Program and numerous distinctive single-family homes, and matured to include commercial and institutional buildings, eventually including a large number of international luxury hotels.

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[10] Smith, ed. *Blueprints for Modern Living*, 231.

[11] Elaine Woo, "Edward Killingsworth, 86; Case Study House Architect" *Los Angeles Times* 14 July, 2004: B10.

8. Narrative Statement of Significance

The Killingsworth, Brady & Smith building and property is a prominent example of International style design and site integration by regionally prominent, master architect, Edward A. Killingsworth, FAIA. Contextually the building is affiliated by its architect to the influential Case Study House Program, and was the office where four such influential projects were designed. The Killingsworth, Brady & Smith complex is eligible for listing in the National Register under Criterion C: it embodies the distinctive characteristics of the International style type, its Post-War, 1950s period, the distinctive post-and-beam construction methods and represents the work of a master, Edward A. Killingworth, FAIA. Its period of significance begins with completion of the two original buildings in 1955, through 1957, when the buildings were joined. The building with the property, including its landscape, signs and "motor court" or parking lot, constitute the complex described herein and are eligible for listing in the National Register at the local level of significance. Mr. Killingsworth made an indelible impression on the design and planning of the immediate Long Beach community, particularly in the surrounding Bixby Knolls area. While his work was well known in southern California and elsewhere, Killingsworth was best recognized, and left his greatest legacy in Long Beach, California. The Killingsworth, Brady & Smith complex is significant as an exemplary representation of the International style office building, and bears nearly all of the distinguishing characteristics later exhibited in Killingworth's Case Study Houses and other work. The property is a designated local landmark (City of Long Beach, Historic Landmark, 2003).

The architect, Edward Abel Killingsworth was born in Taft, California, in 1917. His father's career in oil brought the family to Long Beach in 1921. As a student, Killingsworth had early aspirations to paint and sculpt, but while in college at the University of Southern California found his calling and completed a B.A. in Architecture in 1940, earning a special award from the American Institute of Architects for his outstanding academic record. Following graduation, he entered the U.S. Army Corps of Engineers, and received a Bronze Star. After his discharge in 1945, he was hired as a draftsman in the office of Long Beach architect Kenneth S. Wing (1901-1986). While working for Wing, Killingsworth may have been involved in the remodeling of The Breakers hotel Sky Room Lounge in the early 1950s (210 East Ocean Boulevard, Long Beach). He may have met prominent hotelier, Conrad Hilton (1887-1979) on that project. Hilton later figured prominently into his career, giving Killingsworth numerous design contracts for American motels and hotels in the western United States, the South Pacific and Far East.

By 1950, Killingsworth designed and built his first independent project, a combination home and office for his in-laws in nearby Los Alamitos. The project received a 1952 AIA Honor Award as an "outstanding building erected in the United States after 1917."[12] That project, the John E. Baird Office/Residence received the attention of John Entenza (1903-1984), editor of the magazine, *Arts & Architecture,* and director of the Case Study House Program. Entenza was so impressed with the work, that he later commissioned Killingsworth to create designs for four different projects for his innovative Case Study House Program. Launched in 1945, the optimistic mission of the program was

> for the study, planning, actual design and construction of 8 houses [which grew to 30 properties] each to fulfill the specification of a special living problem in the Southern California area. Eight nationally known architects chose not only for their obvious talent but for their ability to evaluate realistically in terms of need have been commissioned to… create 'good' living for eight American families.[13]

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[12] "National Honors Won By Southland Designers" *Los Angeles Times* 6 July, 1952: E2.

[13] The Editor "Announcement-- The Case Study House Program" *Arts & Architecture* January 1945: 37.

The somewhat radical idea to shape the design for the "house—post war" lasted between 1945 (the first house was completed in 1947) and 1966.[14] Other notable participants in the program included J.R. Davidson, Charles Eames, Craig Ellwood, A. Quincy Jones, Pierre Koenig, Richard Neutra, Eero Saarinen, Whitney Smith and Raphael Soriano.[15] The Case Study House Program produced affordable, revolutionary, prominent designs for 28 residential properties, including two multi-family projects. The program was characterized as "distinguished [by the] quality of the work and its wide influence upon design."[16] Although the program received wide recognition and likely helped popularize contemporary design, its mission to directly influence future residential development was not realized. The resulting residences, while the subject of curiosity and great public interest, were not widely reproduced as intended.

While with Wing, Killingsworth also designed two other small residences, the Seeley and McIntosh houses, the latter of which was photographed by now-famed architectural photographer, Julius Shulman (b. 1910). Shulman, who worked with most of the California twentieth century Modernist architects, photographed many commercial and institutional projects, and most of the residential commissions that Killingsworth designed and built over the course of his career.[17] Schulman described Killingsworth's Case Study House # 25 (1962, the Frank House, see page 12), as "the most successful of all the Case Study houses" and elaborated that the otherwise humble architect "got a lot of houses from that one." [18] Killingsworth, who was noted for his humility, once said of his successful career "I owe my life to John Entenza." [19]

By 1953, Killingsworth was ready to strike out and establish an independent practice, along with Jules Brady (1908-1996) and Waugh Smith (b. 1917). The three set up an office in a local storefront[20] and designed the small office building that would serve as a model to demonstrate their work. *Architectural Forum* aptly called the building "an office to suit himself [regarding Killingsworth] and influence clients." The article demonstrated that by experiencing the subject property, a potential client would have been "instructed *tangibly* that he can have a very elegant, exciting building…" (emphasis added). The process for the subject property was frankly described: "They bought a long, shallow lot on a major boulevard, laid out things to save a pair of major old oaks, and built."[21] The resulting KBS building design won an American Institute of Architects Honor Award in 1956.[22] In 1955, the newly completed office opening was announced in the *Long Beach Independent Press-Telegram*. The article announced that Killingsworth, Brady & Smith had designed "one of the most novel, ultra-modern office buildings in the Southland." It noted that, "The design of the structure has attracted wide attention since it first started."[23] Invitations were sent for a three-day open house in the unusual office building, which "represented the first commercial... [building] in Long Beach to be built as a pure statement of mid-century modern architecture."[24]

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[14] The exact duration of the Case Study program is variously depicted in different durations, but the very first was in 1945 (Case Study #1, J.R. Davidson) and the last was in 1965 (Case Study #28, Buff, Hensman & Associates, Architects). Entenza sold the publication before the program was completed.

[15] Incomplete list is presented in alphabetical order.

[16] Esther McCoy, *Case Study Houses, 1945-1962* (Los Angeles: Hennessey & Ingalls, Inc., 1977) 9.

[17] Julius Shulman, "Edward A. Killingsworth's Panel Discussion" September 27, 2008.

[18] Sam Grawe, "Opdahl Remastered" *Dwell,* July/August 2007: 136, 139.

[19] Cara Mullio and Jennifer M. Volland "Setting A Modern Standard" *Los Angeles Times,* 14 May 2004: F9.

[20] 2559 Atlantic Boulevard was the architects' address listed on the original building permit.

[21] "Four Offices of Distinction– 4. Design For Designers" *Architectural Forum,* November 1956: 148.

[22] Killingsworth, Brady & Smith "20- Awards-Citations" self-published brochure, n.p.
The date was listed as 1953 in KBS promotional material, but is actually 1956, shortly after the building was completed.

[23] "Architectural Office Unique Design" *Long Beach Independent Press-Telegram,* August 25, 1955: 12.

Another Killingsworth-designed office building, completed later was succinctly described by *Arts & Architecture* shortly after it was completed:

> The small lot is almost completely enclosed; and, as a consistent theme, every interior space has its own individually designed court outlook. The general quality and dignity of the structure upgrades the whole neighborhood. Every detail has obviously been designed with great care, maturity and restraint.[25]

The magazine's account of the law office building unexpectedly parallels the subject property in its description of the small lot, its inventive enclosure, gardens and courtyard, and fundamentally in the recognized comportment and restraint of the overall design. A surprisingly equal description of another local building was in *Long Beach Architecture: The Unexpected Metropolis*: "The crisp, pure geometry of design; the interweaving interior and exterior space, [nearly] flat roof... and glass walls are all hallmarks of the mid-century International style, as filtered through the sensibilities of architect Edward A. Killingsworth" (page 194). Both descriptions are remarkably appropriate to the subject property in that each of these buildings share so many unique, but common features with one another.

A year after the KBS building was completed, an Award of Merit from the American Institute of Architects was bestowed , and a decade later, the building received a prestigious Los Angeles Beautiful Award (1967) "for the general quality of the buildings, landscaping, and the way... they help to improve the total environment of the community."[26] Partner Jules Brady dubbed the firm's unique use of plant material and trees "diffused landscape," the informal-seeming natural courtyards were nearly universally incorporated into their building interiors.[27]

Former partner Lindgren summed up the accomplishments of the practice that occurred during their tenure in the subject property: "[f]or nearly half a century, the building contained the headquarters activities of a continuous, successful and prosperous architectural practice on an international scale."[28] During Killingsworth's varied career his practice began with a focus on single-family residences and progressed to include design for some of the world's finest resort hotels. His early practice, however, was primarily residential; the work was characterized by his signature mid-century Modernist style. Some of his most celebrated later residential designs were those for the Case Study House Program, commissioned by Entenza's *Arts & Architecture*. Lindgren recently described that work:

> Killingsworth's obvious and primary claim to any sort of 'fame' is in his contributions to the iconic Case Study House Program. Having designed... [four projects], he is (by far) the most prolific of the prestigious Case Study architects. Furthermore, John Entenza entrusted Killingsworth with the most challenging of residential commissions...

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[24] Cara Mullio and Jennifer Volland. *Long Beach Architecture: The Unexpected Metropolis*. (Santa Monica: Hennessey and Ingalls, 2004) 186.

[25] "Small Law Office Building" *Arts & Architecture*, March 1958: 22.

[26] "Los Angeles Beautiful Awards to L.B. Units" *Los Angeles Times*, 22 October 1967; n.p.

[27] Dan MacMasters, "The Inner World of Jules Brady" *Los Angeles Times* 13 May, 1973: S4.

[28] Lindgren.

Richard Neutra was the only other Case Study participant who received four commissions from the program,[29] other architects were asked to do a single project, or at most two or three commissions. Each of Killingsworth's Case Study assignments were on complex sites that required intricate problem solving skills. His invaluable Case Study experience lasted between 1959, when he was first asked to design the three houses for Case Study House #23, [30] until 1964, when his last such project was designed. Although most Case Study architects worked independently,[31] Killingsworth collaborated with his partners on each of his four case study projects.[32] Being part of the prestigious Case Study Program brought Killingsworth and his firm an extraordinary amount of caché and credibility. The architect wrote "In these projects I was continually searching for the serenity and simplicity that would result in timeless and livable structures." [34] The success and range of Killingsworth's career was described by Lindgren:

> Killingsworth's work in *Arts & Architecture* extended to appearances in 35 issues. The building types featured included single-family homes, multi-family housing, office buildings, auto-sales facilities, medical facilities, schools, religious facilities, college student unions, a restaurant and a …university… master plan… [California State University, Long Beach] (August 2008).

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[29] Neutra designed Case Study #s 6 (1945) and 13 (1945), referred to as the Omega and Alpha (respectively), and #s 20 (1948) and #21 (1947). Of those, only Case Study House #20, the Bailey House was completed.

[30] "New Case Study House: A Triad by Killingsworth, Brady & Smith, Architects" *Arts & Architecture*, August 1959: 20.

[31] Buff, Straub and Hensman (#20, 1958) and Buff, Hensman and Associates (#28, 1966) were notable exceptions to the single and paired architects who participated in the program.

[32] The firm's Case Study projects, in chronological order were:

Case Study House #23- Killingsworth, Brady & Smith, 1961, La Jolla, California
The "Triad" project is three separately designed residences, each on sloped view lots. The grouping shares certain Killingsworth characteristics, including post-and-beam construction with limited use of steel, rectilinear forms, painted wood siding, large expanses of glass in plane with outer walls, reflecting pools, private garden courtyards and nearly flat roofs. Despite their similarities, the resulting assemblage is not a formulaic tract. The Triad was built as the first units in a planned 82-lot development that was not completed.

Case Study House # 25- Killingsworth, Brady & Smith, 1962, Long Beach (Naples), California
The Frank House was built for local furniture dealer who had participated in other Case Study projects, on a small lot facing a canal. It was the only "infill" project in the program, and was built as-of-right (with no special zoning allowances). A second means of egress, by boat, added to the challenge, the elegant outcome of which was an interior reflecting pool-courtyard and heroically scaled, 17-foot main door.

Case Study House # 26- Killingsworth, Brady & Smith, 1963 (not completed), Point Loma, California
Unlike the other KBS Case Study projects, the residence was designed using an ambitious post-tensioned column system and formed concrete panels rather than wood posts and beams. The experimental structural system would have been costly, and the project's champion suddenly died, resulting in project cancellation.
A different, steel-framed residential project was later designed by Beverley David Thorne, San Rafael, California.

Case Study Apartments # 2- Killingsworth-Brady & Associate, 1964 (not completed), Newport Beach, California
This planned apartment complex was the second multi-family project in the program and was the final Case Study apartment project. It was intended as apartments; set in a spacious courtyard, with reflecting pools, courtyards, wide concrete stairs and exaggerated-scale entrance doors. The complex was described as having "a processional approach" with ceremonial features, such as an abstract, bronze sculpture at the end of the pool, against a high wall. No information was found regarding the decision not to build the project.

His distinct interpretation of the Case Study aesthetic extended to numerous other award-winning buildings that appeared in books and magazine (other than *Arts & Architecture*).[35]

Killingsworth later designed other award-winning small scale office buildings, perhaps most notably, the nearby Cambridge Building (324 East Bixby Road, see note 35), which garnered his most prestigious award. His style was also very influential in shaping the appearance and planning of late twentieth century Long Beach, particularly in the Bixby Knolls area.[36] Residential work may have established his notable career, but international hotels kept him and his office busy after the early 1960s. The Killingsworth office was active through a series of building slowdowns in a variety of large and successful projects serving the hospitality industry.

Unlike most of Killingsworth's Case Study peers, his commercial career was very successful after the program was completed. Other Case Study designers, for the most part, became academic and critical heroes, designing single-family homes, but did not achieve widespread commercial acceptance and achievement in the way Killingsworth did. Killingsworth's vast body of work eventually included more than 25 single family residences, designs for hundreds of local, regional and international hotels and motels[35] and numerous civic and institutional buildings.

Killingsworth was honored as a Fellow of the American Institute of Architects in 1962 and balanced his work as a designer with time spent in service to his profession. Elected an officer in both the California Council of Architects and statewide AIA, he also made enormous contributions to his community.[36] He repaid his adopted home town, shaping the city by designing numerous civic projects.[37] Killingsworth's philanthropic activities extended to improving other local and regional educational institutions. Although he designed buildings for his *alma mater*, the University of Southern California, his most important connection was closer to home, serving "as campus master planner at California State University Long Beach for 42 years, the longest tenure of any such master planner in the U.S." [38] The firm eventually designed five buildings for California State University, Long Beach, but his indelible mark on the campus may be in its open and verdant master plan, which, like the subject property, incorporates landscape into building interiors at every opportunity.

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[35] "Prominent among these [non-Case Study projects in Long Beach, California] were: The Opdahl House (1957) received the highest residential award of Killingsworth's designs – A national honor award from the AIA [1960]. The Killingsworth residence in Long Beach (1961) has been featured in several books, several magazines and in… the *Los Angeles Times*. The two-story Cambridge "garden" Office (1960) …selected as the *finest* commercial office building *in the world* at the Sao Paolo Architectural Biennale [1961]."

[36] Including the subject property, Long Beach Boulevard reveals a virtual cultural landscape of Killingsworth-designed, California mid-century modern designs, consisting of garden-type offices at 3505, 3903 and 4241 Long Beach Boulevard.

[37] Shirley Streshinsky, "Best Tropical Resorts" *Condé Nast Traveler*, November 1990, 207.

The firm's major Hawaiian hotels included: Kahala Hilton (1964), Kapalua Bay Hotel (1978, demolished), buildings at Mauna Lani Bay (now Mauna Lani Resort, 1983) and Halekulani Hotel (1984). Other international resorts include the Seoul, Bali and Jakarta (Indonesia) Hiltons.

[38] The AIA College of Fellows, "founded in 1952, is composed of members of the Institute who are elected to Fellowship by a jury of their peers. Fellowship is one of the highest honors the AIA can bestow upon a member. Elevation to Fellowship not only recognizes the achievements of the architect as an individual but also elevates before the public and the profession those architects who have made significant contributions to architecture and to society." The reason for his election is unknown but is likely for his service to society or promotion of design.

The American Institute of Architects, "AIA College of Fellows" 2008.

December 17, 2008 < http://www.aia.org/fellows_default>

[39] Civic and university projects: Long Beach City Hall and Main Library (with Allied Architects), Long Beach Convention Center and Terrace Theater and Performing Arts center (with associated architects), Watt Hall (1973, with Sam Hurst, FAIA), University Religious Center (1966) at University of Southern California, Student Unions at University of California, Riverside and Pitzer College, as well as Married Student Housing at University of California, Santa Barbara. He served as Master Planning Architect for the distinctive site and development of California State University, Long Beach and as master planner for Sun Valley, Idaho.

The University of Southern California, named him Alumnus of the Year in 2000. In 2001, Killingsworth closed his practice after a career spanning some 56 years. As Ron Lindgren stated,

> In the earlier, 'smaller' practice years, Killingsworth was the most prolific, most problem-solving of any of the 'Case Study' architects. He successfully expanded that mid-century modern aesthetic into other, larger building types: offices, medical facilities, educational facilities, restaurants, automotive dealerships and multi-family housing. Early on, he began designing in his favorite architectural endeavor, the provision of hotels and resorts around the world. In his latter 'large' practice years, Ed Killingsworth established and cemented his reputation as one of the finest practitioners of hospitality design in the world.[39]

Local communities, including Long Beach and Los Angeles bestowed numerous awards and various accolades on Edward Killingsworth before his death in 2004 at the age of 86. The subject property was purchased by the current owner in 2003, and continues to be used as the office of a practicing architect with a local and regional practice.

The Killingsworth, Brady & Smith building, completed in 1955, is an extraordinary example of regionally prominent master architect, Edward Killingsworth, FAIA. The building is an early expression of the burgeoning maturity and influence of the Case Study House Program, which indelibly affected southern California residential design and helped bring modernism widespread public awareness. The complete building complex, including the landscaping and reflecting pool together represent the manifestation of what became the unique style of Edward Killingsworth and his architectural firm. Contributing features include the building, its reflecting pool and landscape, signs, and surface parking lot or "motor court." The building and property meet National Register Criterion C in the area of architecture as one of the finer examples of a small International style office building, and as the work of master architect Edward Killingsworth FAIA.

The building complex is an iconic example of mid-century California modernism, but perhaps just as significantly, its design notably foretold major elements that were to characterize Killingsworth's mature work. The Killingsworth, Brady & Smith building is the expression of aesthetic ideals and preferences, embodied in a tangible achievement. The sequence of entry that was created by the ascending stairs, pool, stepping stones, bright planes, wide steps, large expanses of glass with gardens outside and exaggerated door height became repeated themes in his work. The building offers the earliest example of Killingsworth's celebrated use of a reflecting water to create dramatic entrance settings for his buildings. He was quoted on the subject: "Water is one of our most inexpensive luxuries but is the most neglected as a part of our architecture."[40] The outdoor "room" formed by extended beams meeting at a 90 degree angle with a vertical column also became a common motif in his work, famously used in his own family home (1961, Long Beach,

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[40] Lindgren, "August 2008."

[41] Lindgren, "August 2008."

[42] McCoy, "Salute."

California) and the Kahala Hilton (1964). Killingsworth once characterized the interplay of the expressed frame with a lightly contained open area "[a]rchitecture is delicacy and space.[41]

As described by Lindgren, "Ed was the most *delicate* of 'Case Study' architects in his utilization of the most slender of structural elements as ornamentation. This delicacy included the uplifting use of verticality expressed in such building elements as doors, wall panels, and free-standing columns supporting trellis structures." [42] The subject property offers the first full expression of Killingsworth's skill and interest obscuring the theretofore finite edge between indoors and out of doors. The outdoor room, intimately-scaled gardens, skylights, and large, fixed lights of glass joined seamlessly with slender frames work together to allow the building to practically dissolve, merging interior spaces with nature.

Mr. Killingsworth's architectural practice in the subject property spanned from 1955 until 2001, when he retired, but he continued to use the office until his passing in 2004. For 46 years, the building housed the architectural partnership of Killingsworth, Brady & Smith, first comprised of Edward Killingsworth, Jules Brady, and Waugh Smith. With the retirement of Smith in 1964, the firm became known as Killingsworth, Brady & Associate [*sic*]. In 1982, Jules Brady retired and the firm became Killingsworth, Stricker, Lindgren, Wilson & Associates, adding Larry P. Stricker, AIA, Ronald L. Lindgren, AIA and Robert J. Wilson, AIA, to the partnership until 2001. Over the years, the building has been expanded and modified to adapt to the changing needs of a major architectural practice, but remains clearly recognizable to its appearance in 1955.[43] Based on the successive construction of small additions and modifications to the original office complex, its significant dates are 1955, when the original two-building complex was completed and 1957, when the two buildings were joined, creating the current single building configuration.

The Case Study House Program represented "a high point in the cultural identity of Los Angeles" and while its goal to create prototypes of exceptional, affordable design that could be standardized was not achieved, the program undeniably captured "the utopian spirit and social agenda of modernism." [44] It did accomplish "a belief in the potential of architecture and design to contribute positively to social needs" which has "resurfaced in contemporary thinking." The program was an assemblage of some of the most remarkable modern residential architecture in the region, which influenced and continues to inspire architects, designers, builders and homeowners. The significance of Mr. Killingsworth's career and work was validated in the recent major presentation of his designs at the University of California at Santa Barbara. The program for the exhibition at the University Art Museum summed up the architect's accomplishments "[h]is innovative designs for John Entenza's Case Study House Program, coupled with his prolific output of hotels and resorts for industry notables… left indelible marks on the regional and global landscapes." [45]

The subject property represents significant modern design innovation, which was widely publicized and became part of a crucial part of the architect's body of work. The Killingsworth Brady & Smith building was the architect's own way of announcing the modernist aesthetic of the office.[46] Richard Opdahl's comments prove the critical interconnection between design for the office and earning future commissions: "it all started after work one day. I was driving down Long Beach Boulevard and I saw Ed's office." His chance sighting of the subject property apparently influenced his decision to hire the architect. The building was described as "a glass-walled, post and beam affair that gave prospective clients a clear indication of what they might be getting from the architects." [47]

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[43] McCoy, *Case Study*, 178.

[44] Lindgren, August 23, 2008.

[45] Another modest alteration has been the limited but necessary addition of security bars.

[50] Smith, *Blueprints*, 13.

[51] Jennifer M. Volland and Cara Mullio, "A Beautiful Nothing: The Architecture of Edward A. Killingsworth" program for University Art Museum exhibition, 2004: 1.

[52] It is said that the building was intended to be a prototype for single-family homes to encourage new homeowners to consider International style architecture for home construction. Esther McCoy confirmed the difficulty

As perhaps the first California mid-century modern example of an International style office building in Long Beach, the Killingsworth, Brady & Smith building had the anticipated influence on local design. It is a paradigm of modernist style, especially of the architect's distinct, recognizable approach. Killingsworth was quoted stating "I love balance, a clear and compelling axis, careful proportions and true respect for tradition. Somehow, I am always trying to recapture what has been done so well before, and to translate it into an idiom consistent with the materials and needs of our time." [48] The KBS building and complex are the physical manifestation of the architect's design philosophy: it incorporates each of his significant elements and achieves his aspiration of classic design.

Killingsworth once described his creative process "We search for classic design," continuing "Timeless architecture- that's what our goal is." The Killingsworth, Brady & Smith building and complex accomplished the lofty objective for classic design and is an example of enduring style, which has proven itself to be timeless. Although the building complex was completed 54 years ago (as of 2009), it retains the unmistakable pristine qualities of the original design, the understated elegance and clarity of materials remains, as does the interrelation between the interior with its gardens The complete effect of Killingsworth's work may be best described in his own words "It is so good to be in a space where the spirit can soar, and, with all of this, it must soar with the sense of balance and proportion set up by the spaces we create."[49] In the Killingsworth Brady & Smith building, the unpretentious elegance of the reflecting pool, gardens, exceptional scale and unrelenting care for details indeed gives the observer cause to celebrate.

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in "selling" the style, in *Case Study Houses* "The banks had previously taken the view that a house with glass walls, open plan, no dining room, kitchen facing the street, flat roof, and slab floor was a poor investment and had no resale value" (page 10). All remaining Case Study houses have proven conventional wisdom to be incorrect; each has become an asset which has increased in value handsomely over time.

[53] Sam Grawe, "Opdahl Remastered" *Dwell,* July/August 2007: 136, 139.

[54] *Edward Killingsworth* [booklet]. published by the Southern California Chapter of the Society of Architectural Historians. circa 2003: 15.

[55] Elaine Woo, "Edward Killingsworth, 86; Case Study House Architect" *Los Angeles Times.* 14 July, 2004: B10.

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Miscellaneous Materials

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Lindgren, Ronald, AIA. unpublished written communication, "August 2008."

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10. Geographical Data

Verbal Boundary Description- Boundaries of the historic property are the complete limits of the Los Angeles County Assessors parcels that was historically associated with the office of Killingsworth, Brady & Smith.

Boundary Justification- The boundary includes the building, landscaped front, rear and side yards, including the parking lot that was historically part of the Killingsworth Brady & Smith building complex. The boundary encompasses the three parcels that have been associated with the property since the buildings were constructed (originally two separate buildings, now joined into one building).

Address	Assessor's Identification Number	Legal Description
3827 Long Beach Boulevard	7139-020-035	LICENSED SURVEYOR'S MAP AS PER BK 12 PG 39 OF L S S 40 FT OF LOT 12 AND N 4.8 FT OF W 48.43 FT OF LOT 13
3833 Long Beach Boulevard	7139-020-005	LICENSED SURVEYORS MAP AS PER BK 12 PG 39 OF L S S 30 FT OF LOT 11 AND N 30 FT OF LOT 12
3837 Long Beach Boulevard	7139-020-004	LICENSED SURVEYORS MAP AS PER BK 12 PG 39 OF L S N 40 FT OF LOT 11
Source: Los Angeles County Office of the Assessor, Property Assessment Information System, 2008 January 9, 2009 <http://maps.assessor.lacounty.gov/mapping/viewer.asp>		

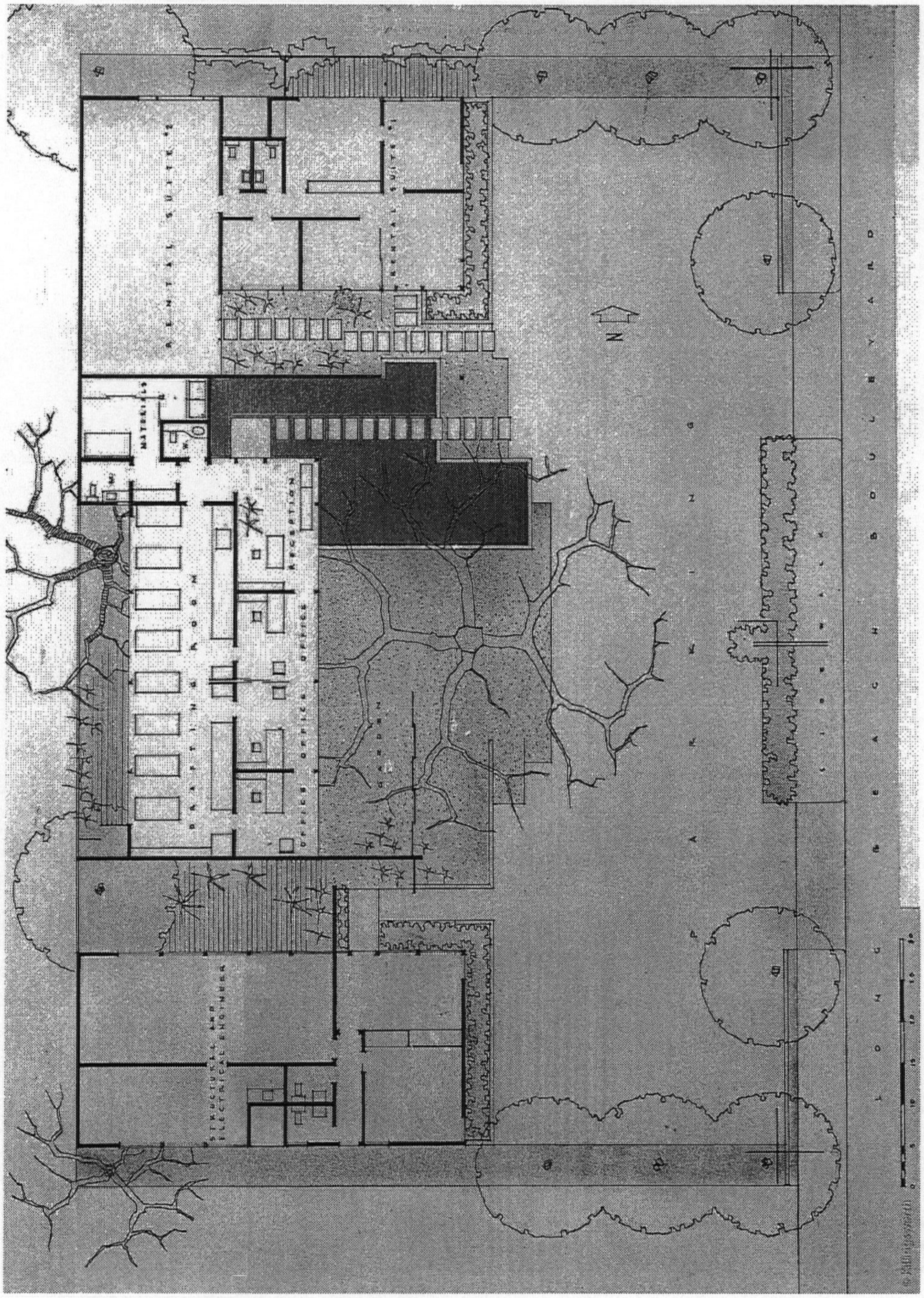

RENTAL SUITE
RENTAL SUITE
MATERIALS
RECEPTION
DRAFTING ROOM
OFFICE
GARDEN
STRUCTURAL AND ELECTRICAL ENGINEERS
N
LONG BEACH BOULEVARD

Figure 1. Original plan, Killingsworth, Brady & Smith building. Note separation between south and central pavilions and graphic representation of large trees. Source: presentation board, AIA Honor Awards, 1956.

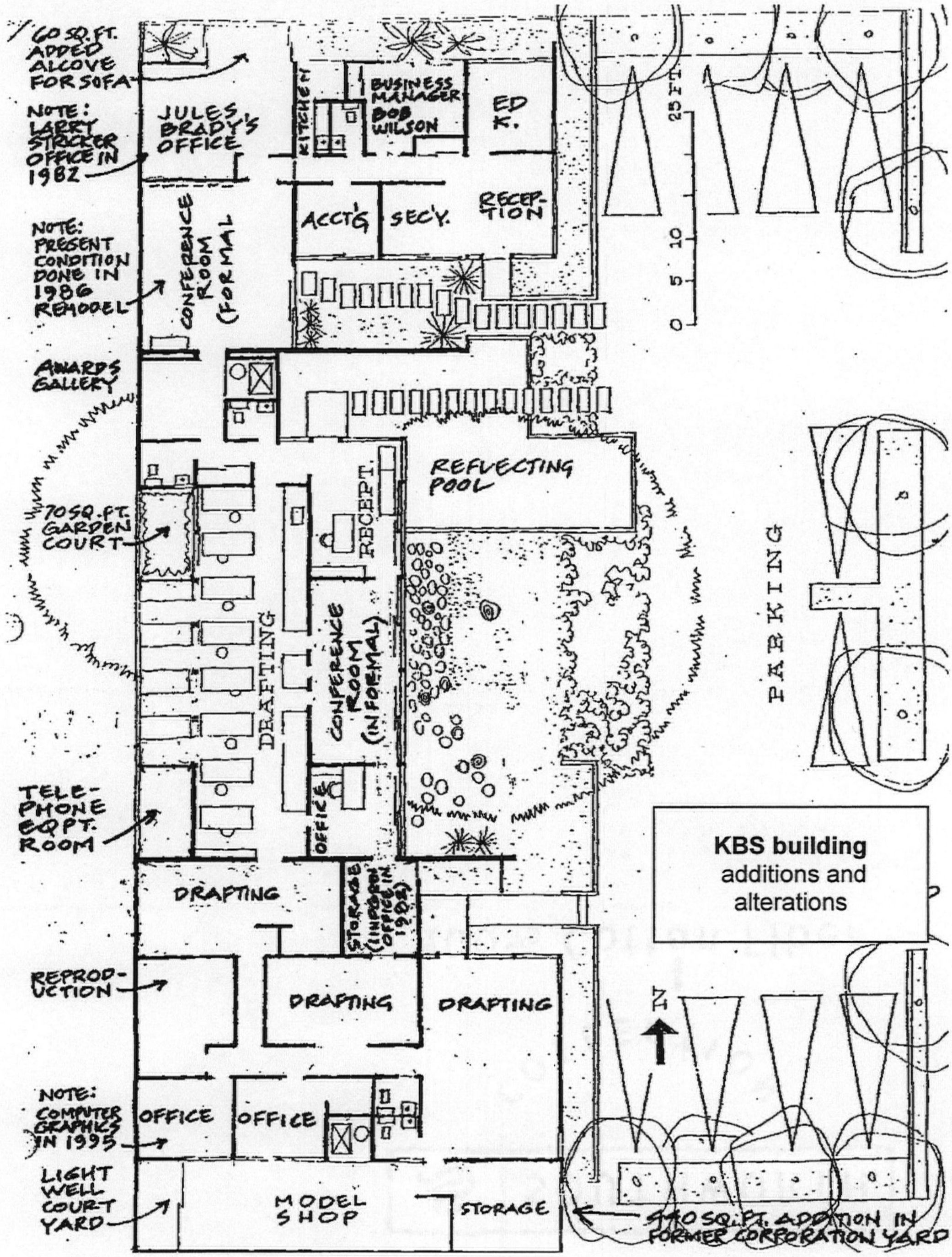

1/60 SQ.FT. ADDED ALCOVE FOR SOFA
NOTE: LARRY STRICKER OFFICE IN 1982
JULES BRADY'S OFFICE
KITCHEN
BUSINESS MANAGER BOB WILSON
ED K.
ACCT'G
SEC'Y.
RECEP-TION
25 FT
10
5
0
NOTE: PRESENT CONDITION DONE IN 1986 REMODEL
CONFERENCE ROOM (FORMAL)
AWARDS GALLERY
REFLECTING POOL
RECEPT.
70 SQ.FT. GARDEN COURT
DRAFTING
CONFERENCE ROOM (INFORMAL)
PARKING
OFFICE
TELE-PHONE EQPT. ROOM
KBS building additions and alterations
DRAFTING
STORAGE (LINDGREN OFFICE IN 1962)
REPROD-UCTION
DRAFTING
DRAFTING
N
NOTE: COMPUTER GRAPHICS IN 1995
OFFICE
OFFICE
LIGHT WELL COURT YARD
MODEL SHOP
STORAGE
540 SQ.FT. ADDITION IN FORMER CORPORATION YARD

Figure 2. Annotated original sketch plan of Killingsworth, Brady & Smith building. Revisions by Ronald J. Lindgren, AIA. Note drafting room connects south and north buildings, formal conference room connected to central portion, informal conference room at center. Source: "Four Offices of Distinction— 4. Design for Designers." *Architectural Forum,* November 1956, 150.

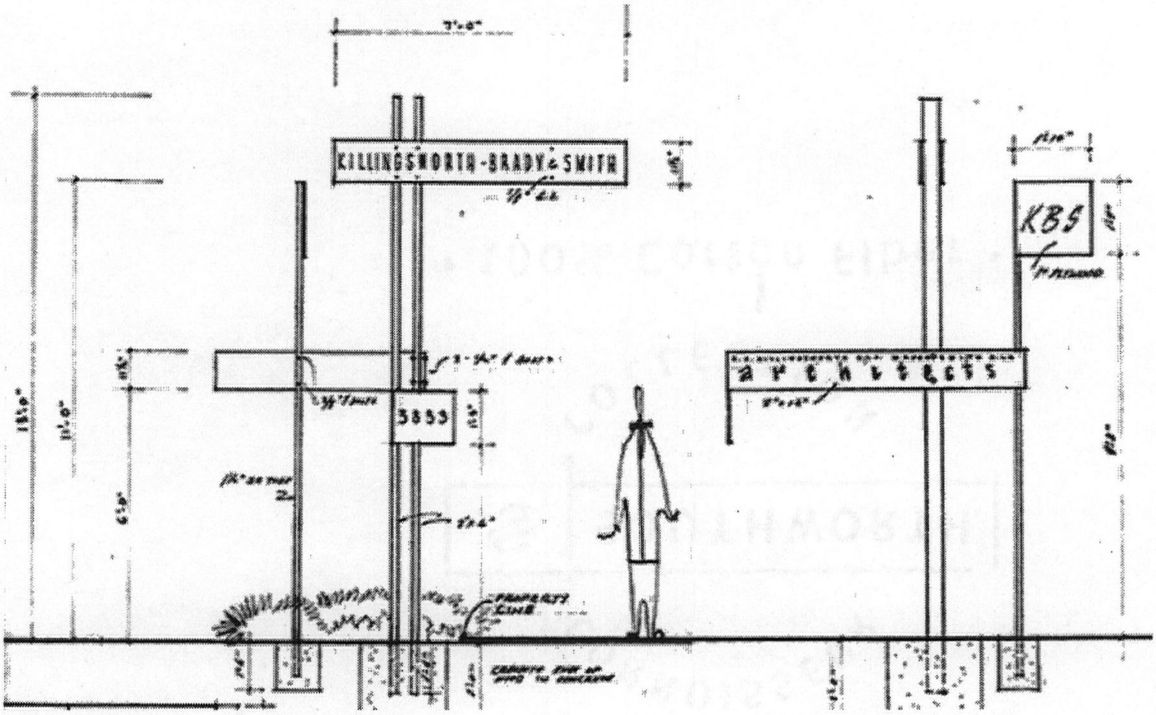

KILLINGSWORTH-BRADY & SMITH
3853
KBS
architects
PROPERTY LINE

Figure 3. Excerpt from original sketch for Killingsworth, Brady & Smith signs, circa 1956. Note attenuated proportions and staged tension between horizontal and vertical members. Source: Killingsworth Brady & Smith via KSM Architecture, Inc.

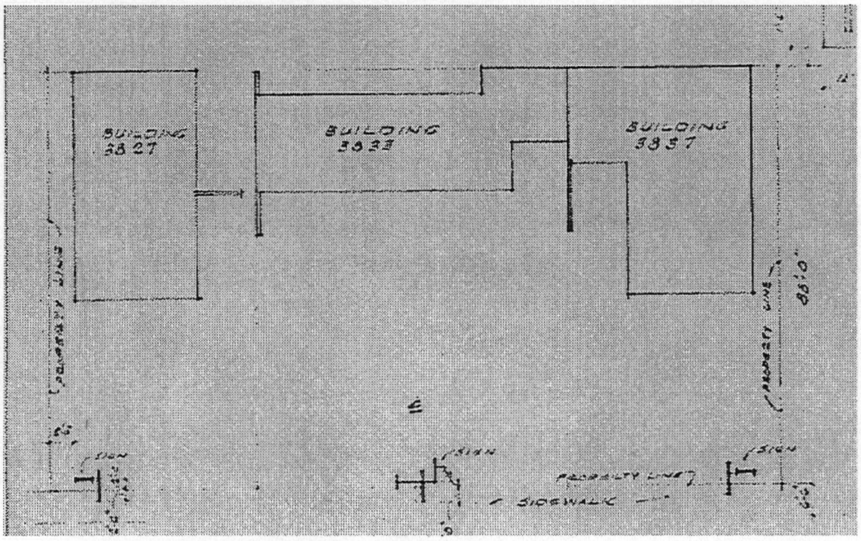

BUILDING 3827
BUILDING 3833
BUILDING 3837
PROPERTY LINE
PROPERTY LINE
88'0"
SIGN
SIGN
SIGN
PROPERTY LINE
SIDEWALK

Figure 4. Excerpt from sketch for Killingsworth, Brady & Smith signs, circa 1956. Note 3 separate buildings depicted. Signs at north and south ends, center. Source: Killingsworth Brady & Smith via KSM Architecture, Inc.

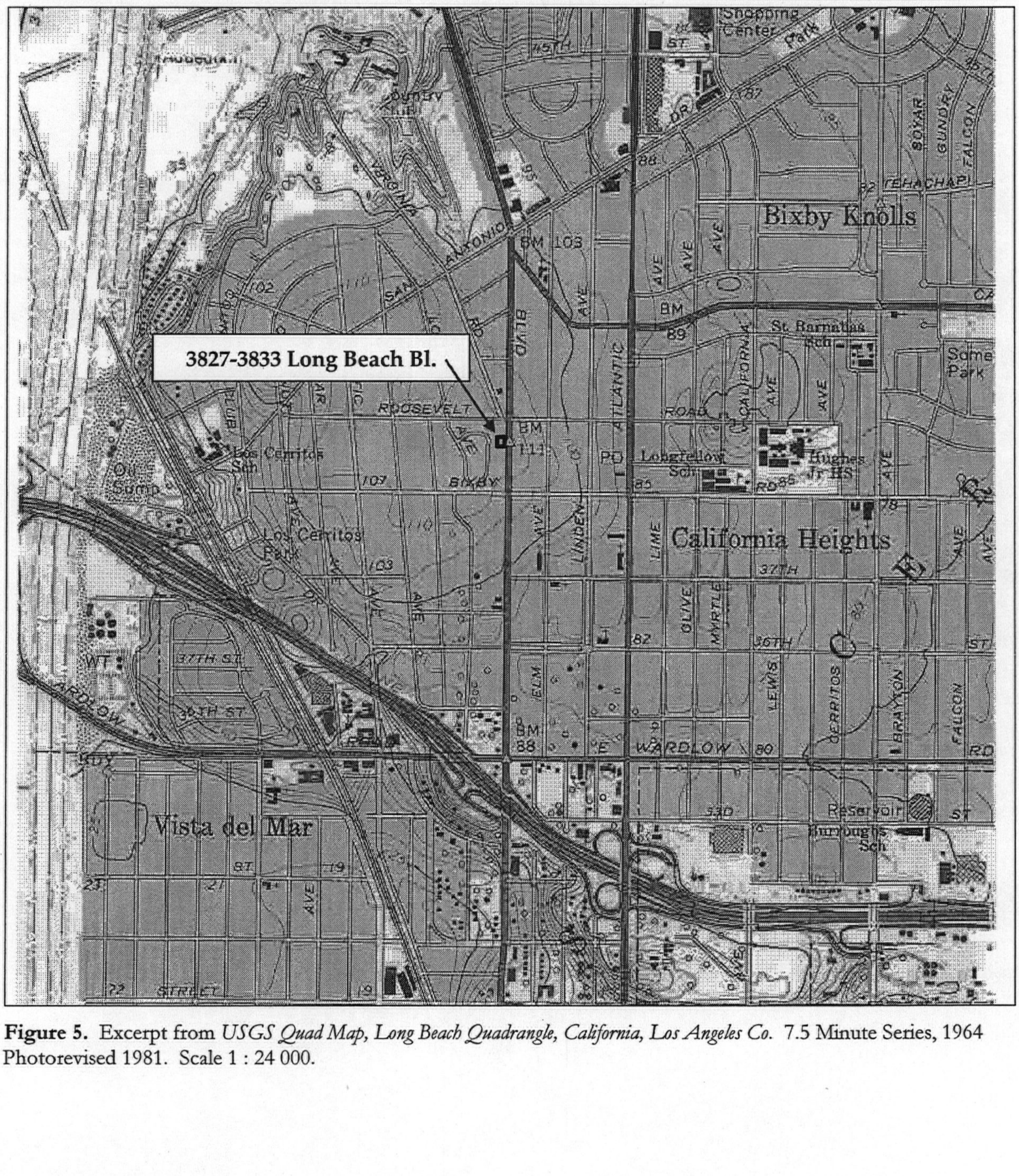
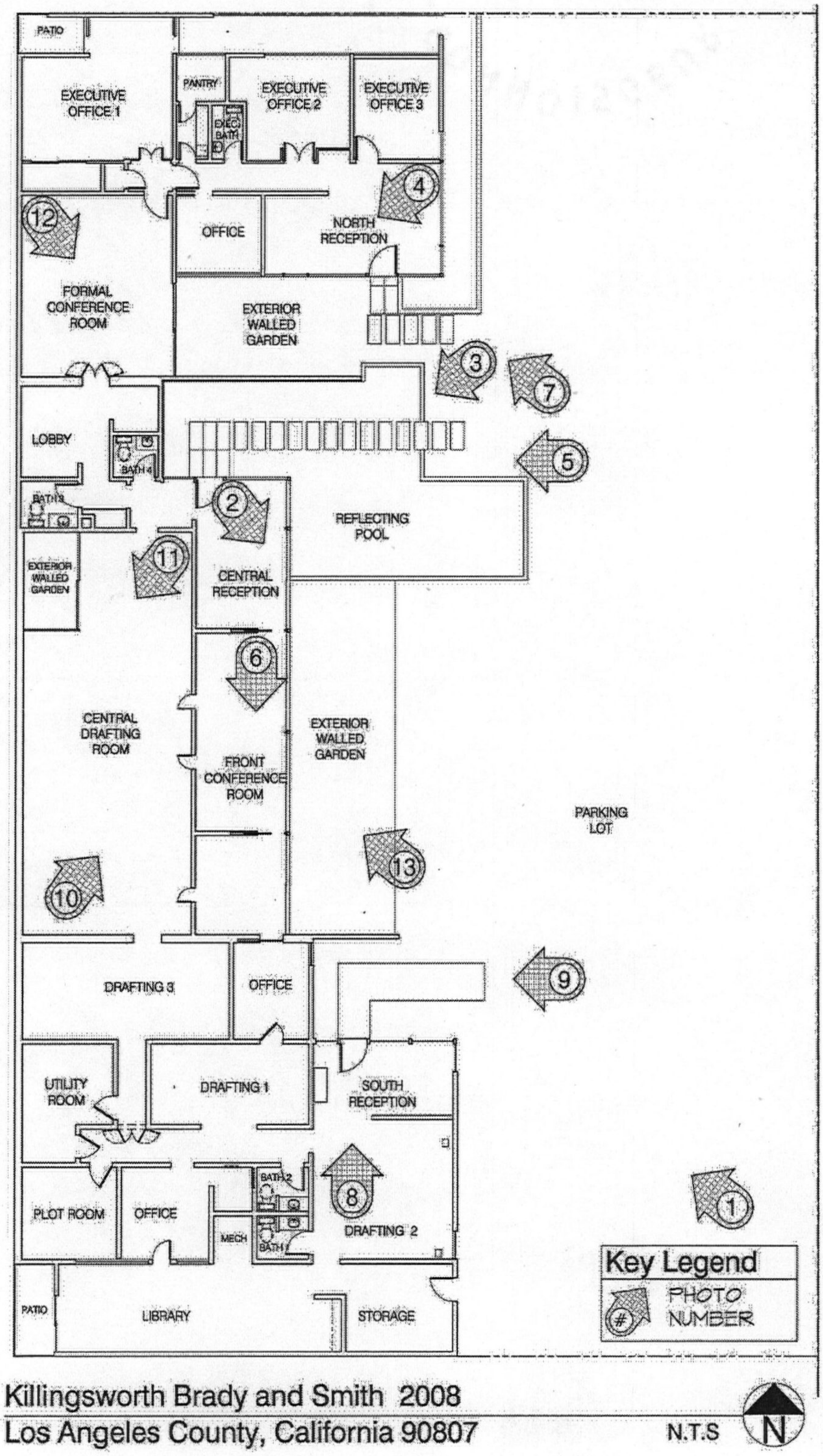

3827-3833 Long Beach Bl.
Bixby Knolls
California Heights
Vista del Mar
Los Cerritos Park
Los Cerritos Sch
Longfellow Sch
Hughes Jr HS
St. Barnabas Sch
Burroughs Sch
Reservoir
ROOSEVELT
BIXBY
SAN ANTONIO
WARDLOW
ATLANTIC
LONG BEACH BLVD
37TH
36TH
Shopping Center
Oil Sump

Figure 5. Excerpt from *USGS Quad Map, Long Beach Quadrangle, California, Los Angeles Co.* 7.5 Minute Series, 1964 Photorevised 1981. Scale 1 : 24 000.

PHOTOGRAPHS


PATIO
EXECUTIVE OFFICE 1
PANTRY
EXEC. BATH
EXECUTIVE OFFICE 2
EXECUTIVE OFFICE 3
4
12
OFFICE
NORTH RECEPTION
FORMAL CONFERENCE ROOM
EXTERIOR WALLED GARDEN
3
7
LOBBY
BATH 4
5
BATH 3
2
REFLECTING POOL
EXTERIOR WALLED GARDEN
11
CENTRAL RECEPTION
6
CENTRAL DRAFTING ROOM
FRONT CONFERENCE ROOM
EXTERIOR WALLED GARDEN
PARKING LOT
13
10
9
DRAFTING 3
OFFICE
UTILITY ROOM
DRAFTING 1
SOUTH RECEPTION
8
BATH 2
PLOT ROOM
OFFICE
MECH
BATH 1
DRAFTING 2
1
Key Legend
#
PHOTO NUMBER
PATIO
LIBRARY
STORAGE
Killingsworth Brady and Smith 2008
Los Angeles County, California 90807
N.T.S
N

PHOTOGRAPH MAP/PLAN
Photograph numbers and directions correspond to gray arrows.
Source: KSM Architecture, Inc. with SWCA, 2008.

PHOTOGRAPHS (see page 26 for map/plan)

1. Killingsworth, Brady & Smith
Los Angeles County, California
Stephen Schafer, Schäf Photo Studios
Negative: Schäf Photo Studios
October 22, 2008
View northwest, building primary east elevation

2. Killingsworth, Brady & Smith
Los Angeles County, California
Stephen Schafer, Schäf Photo Studios
Negative: Schäf Photo Studios
October 22, 2008
View west, building east elevation, central entrance, reflecting pool

3. Killingsworth, Brady & Smith
Los Angeles County, California
Stephen Schafer, Schäf Photo Studios
Negative: Schäf Photo Studios
October 22, 2008
View southwest, building east elevation, central entrance, reflecting pool

4. Killingsworth, Brady & Smith
Los Angeles County, California
Stephen Schafer, Schäf Photo Studios
Negative: Schäf Photo Studios
October 22, 2008
View northwest, building east elevation, north entrance, partial central entrance and reflecting pool at left

5. Killingsworth, Brady & Smith
Los Angeles County, California
Stephen Schafer, Schäf Photo Studios
Negative: Schäf Photo Studios
October 22, 2008
View west, building east elevation, south entrance

6. Killingsworth, Brady & Smith
Los Angeles County, California
Stephen Schafer, Schäf Photo Studios
Negative: Schäf Photo Studios
October 22, 2008
View southeast, building interior, central entrance and reception

7. View west, building east elevation, south entrance Killingsworth, Brady & Smith
Los Angeles County, California
Stephen Schafer, Schäf Photo Studios
Negative: Schäf Photo Studios
October 22, 2008
View south, building interior, front conference room

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8. Killingsworth, Brady & Smith
Los Angeles County, California
Stephen Schafer, Schäf Photo Studios
Negative: Schäf Photo Studios
October 22, 2008
View south, building interior, north entrance, reflecting pool

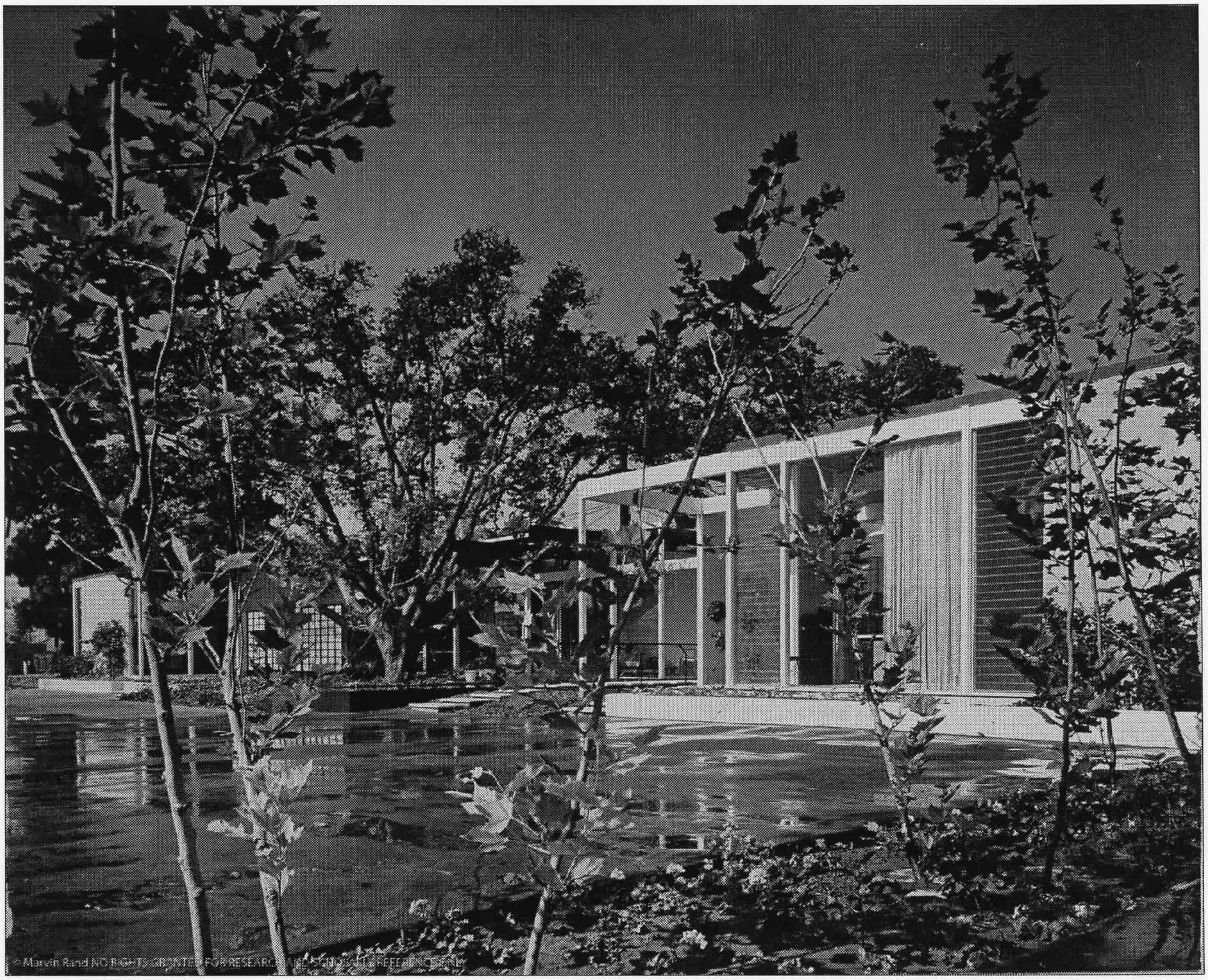
9. Killingsworth, Brady & Smith
Los Angeles County, California
Stephen Schafer, Schäf Photo Studios
Negative: Schäf Photo Studios
October 22, 2008
View north, building interior, south entrance

10. Killingsworth, Brady & Smith
Los Angeles County, California
Stephen Schafer, Schäf Photo Studios
Negative: Schäf Photo Studios
October 22, 2008
View north, building interior, central drafting room, front conference room though doorway on right

11. Killingsworth, Brady & Smith
Los Angeles County, California
Stephen Schafer, Schäf Photo Studios
Negative: Schäf Photo Studios
October 22, 2008
View southwest, building interior, central drafting room, exterior walled garden

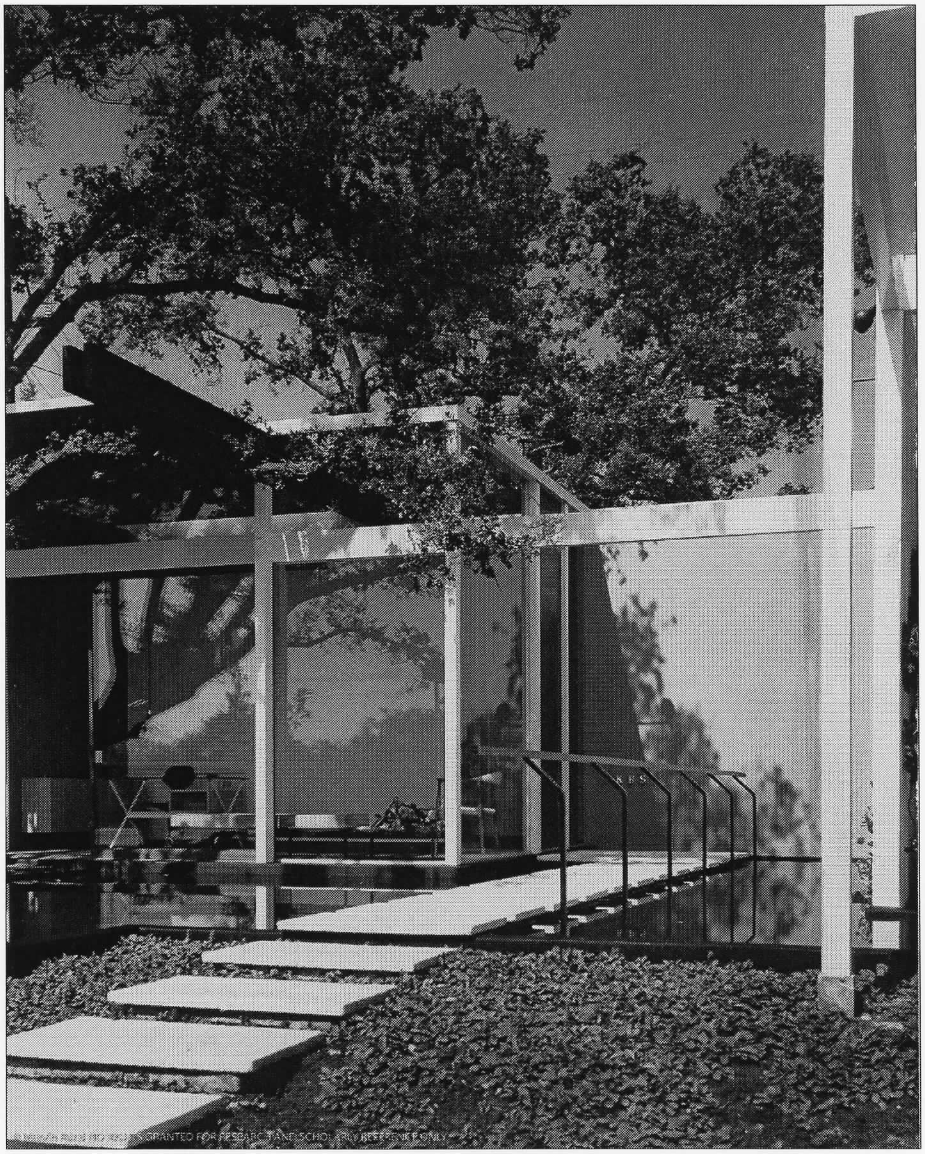
12. Killingsworth, Brady & Smith
Los Angeles County, California
Stephen Schafer, Schäf Photo Studios
Negative: Schäf Photo Studios
October 22, 2008
View southwest, building east elevation, central entrance, reflecting pool

13. Killingsworth, Brady & Smith
Los Angeles County, California
Stephen Schafer, Schäf Photo Studios
Negative: Schäf Photo Studios
October 22, 2008
View northwest, building east elevation, front conference room

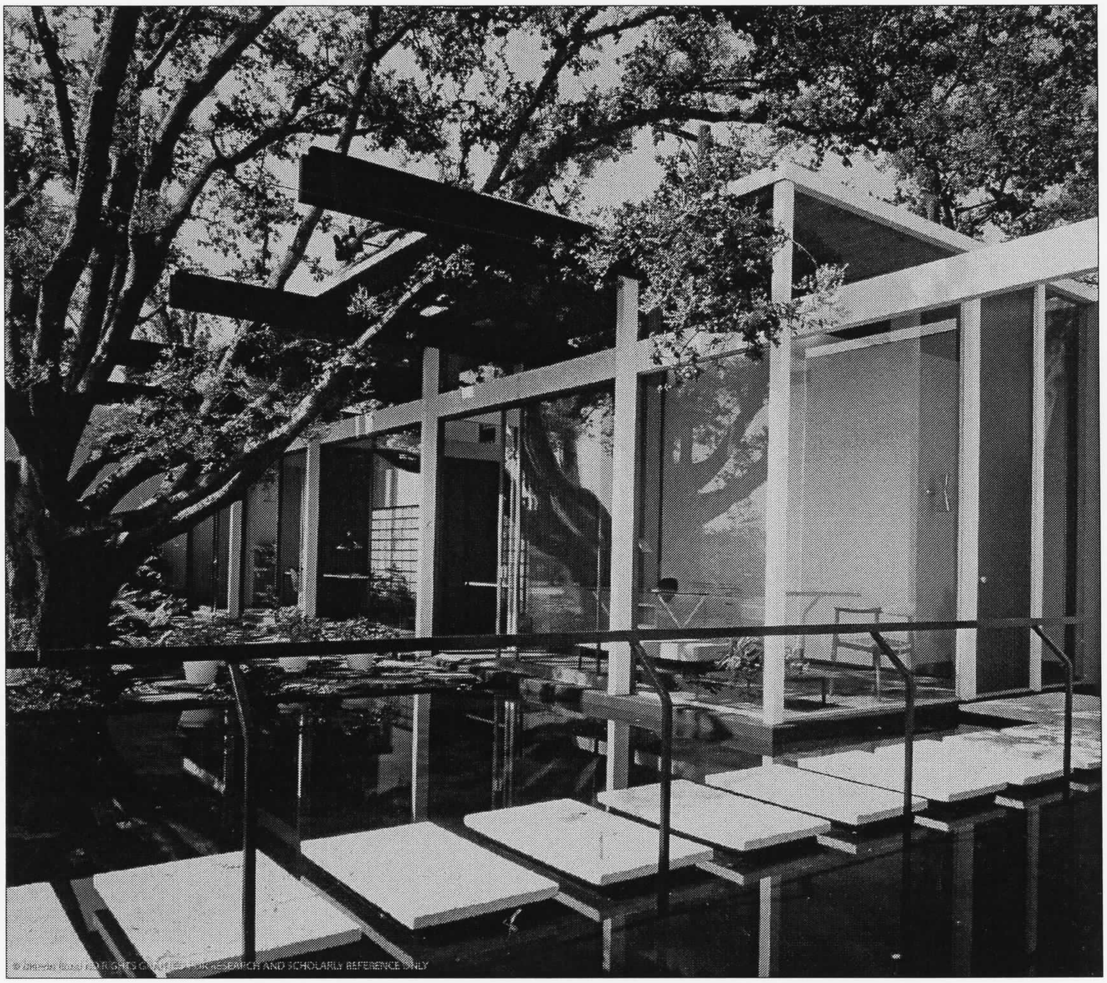

© Marvin Rand NO RIGHTS GRANTED FOR RESEARCH AND [illegible] REFERENCE ONLY

HISTORIC PHOTOGRAPHS

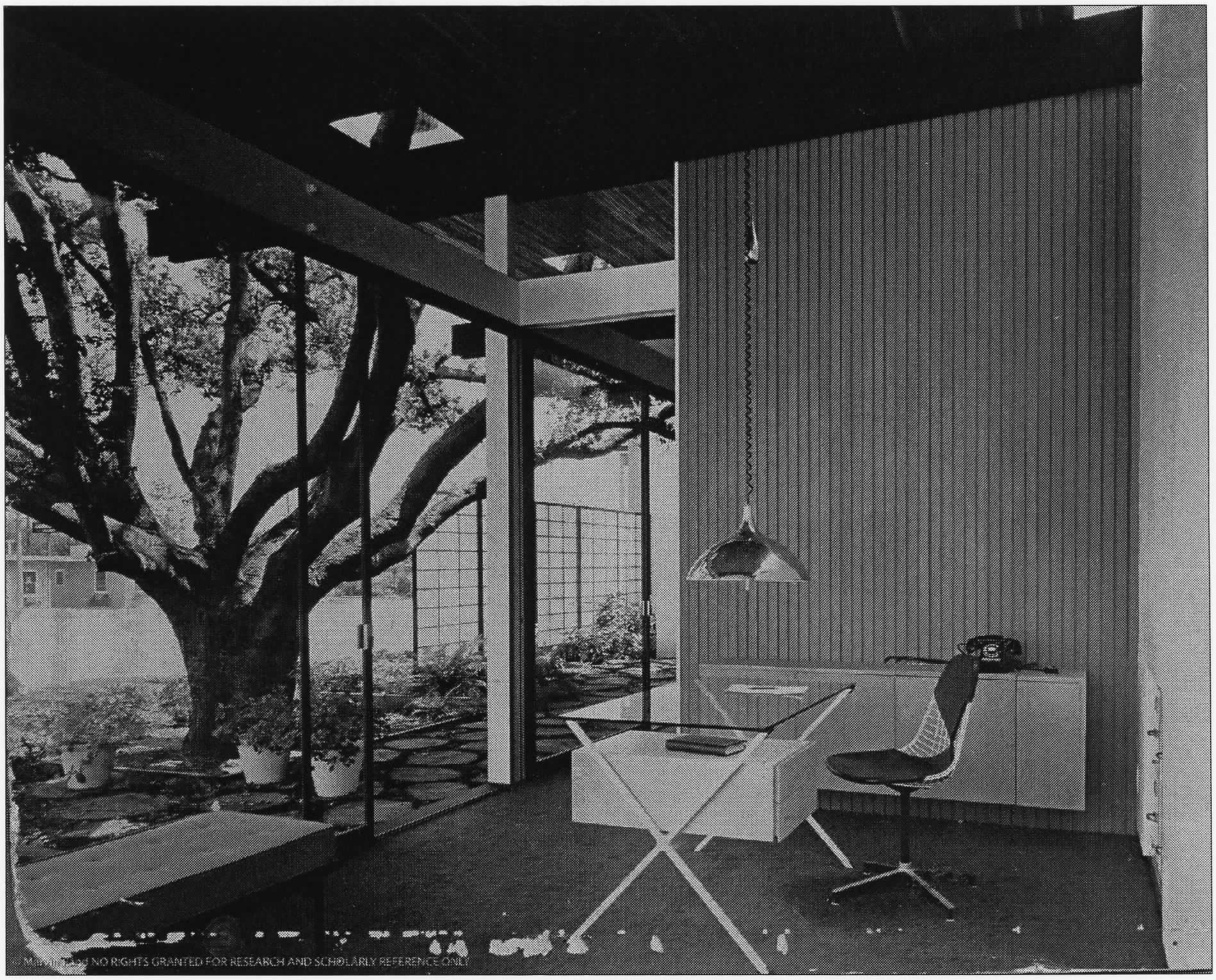
14. Killingsworth, Brady & Smith
Los Angeles County, California
Marvin Rand, copyrighted photograph for historic reference and research only
Negative: Marvin Rand
circa 1956, from AIA Honor Awards, 1956, presentation board
View southwest, building east elevation
Compare with Photograph 1 (view southwest rather than northwest)



15. Killingsworth, Brady & Smith
Los Angeles County, California
Marvin Rand, copyrighted photograph for historic reference and research only
Negative: Marvin Rand
circa 1956, from AIA Honor Awards, 1956, presentation board
View southwest, building east elevation, central entrance with reflecting pool
Compare with Photographs 2 and 3


RESEARCH AND SCHOLARLY REFERENCE ONLY

16. Killingsworth, Brady & Smith
Los Angeles County, California
Marvin Rand, copyrighted photograph for historic reference and research only
Negative: Marvin Rand
circa 1956, from AIA Honor Awards, 1956, presentation board
View southwest, building east elevation, central entrance with reflecting pool
Compare with Photograph 3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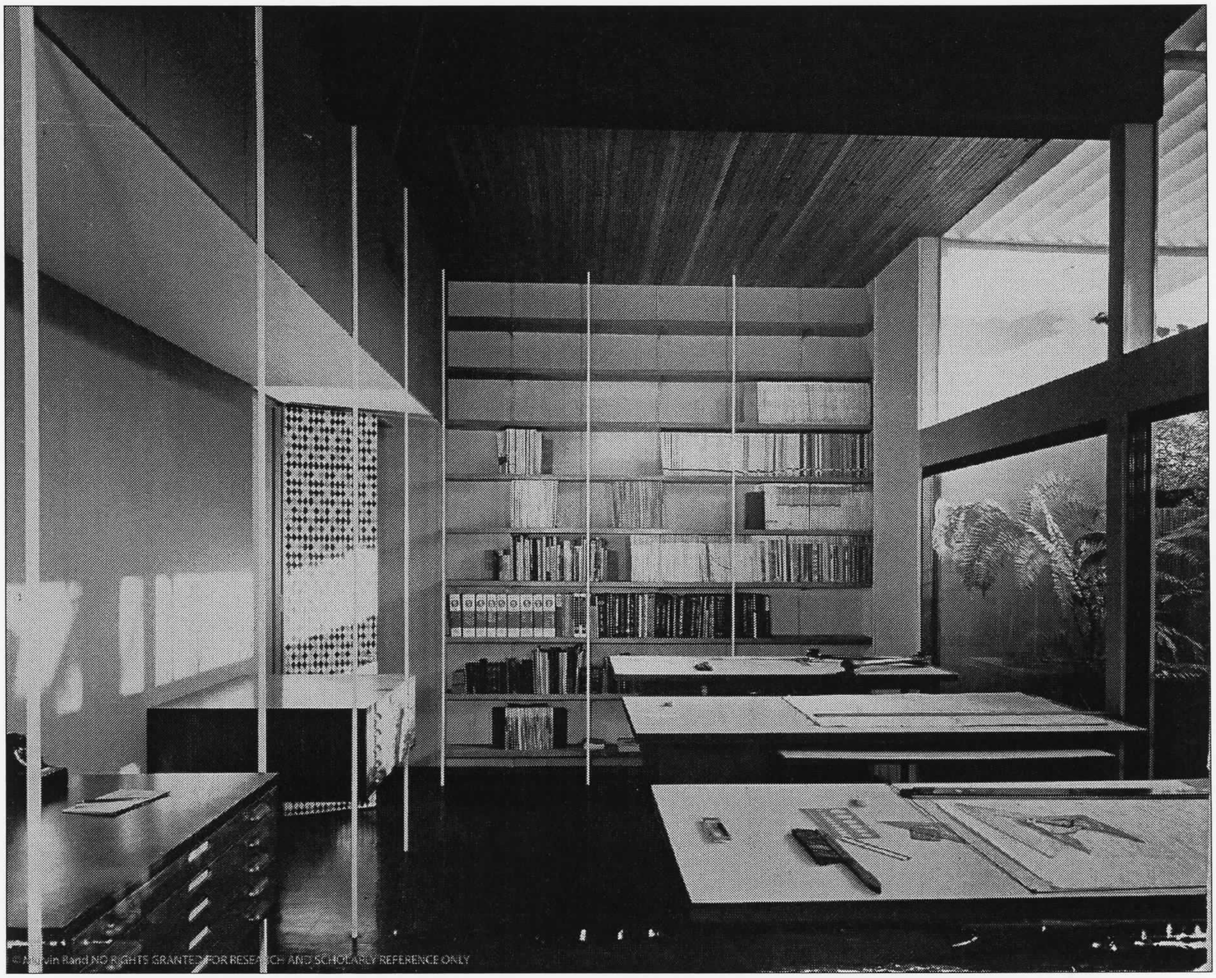
17. Killingsworth, Brady & Smith
Los Angeles County, California
Marvin Rand, copyrighted photograph for historic reference and research only
Negative: Marvin Rand
circa 1956, from AIA Honor Awards, 1956, presentation board
View southwest, building interior, central entrance and reception
Compare with Photograph 6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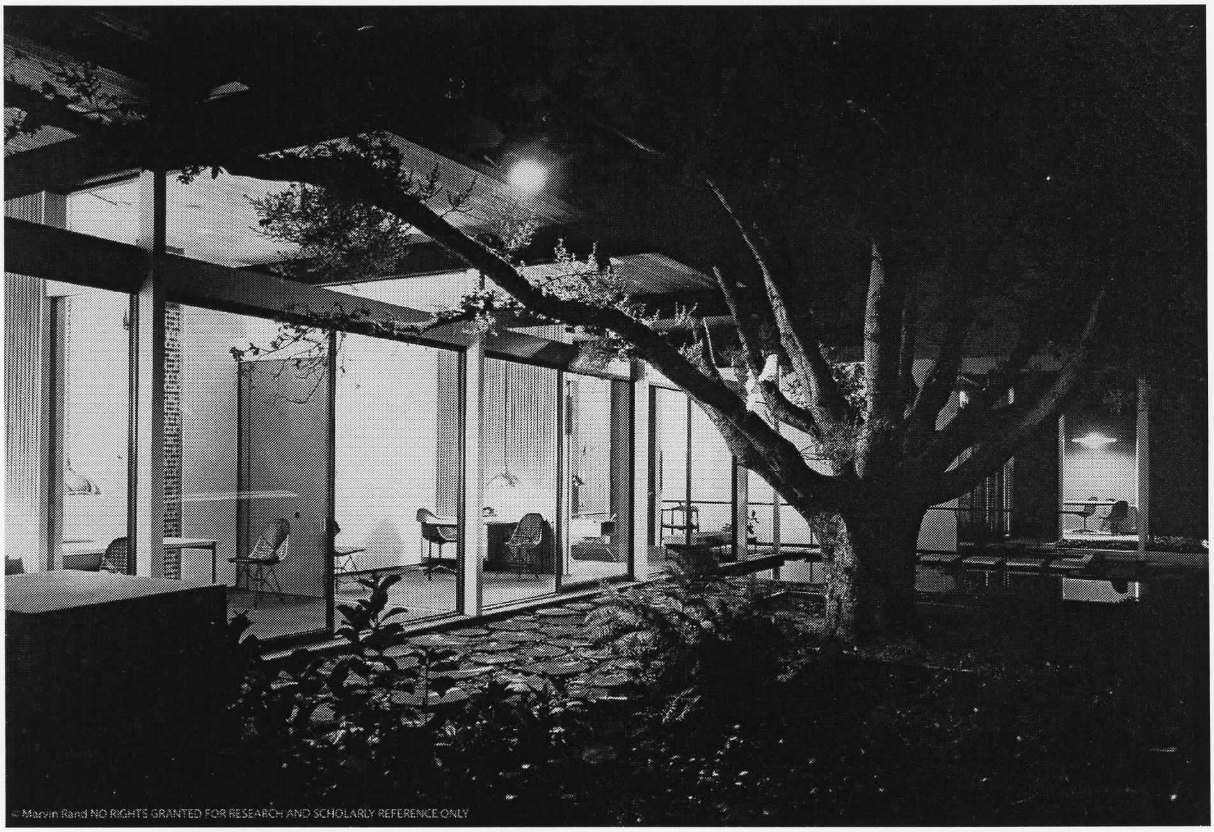
18. Killingsworth, Brady & Smith
Los Angeles County, California
Marvin Rand, copyrighted photograph for historic reference and research only
Negative: Marvin Rand
circa 1956, from AIA Honor Awards, 1956, presentation board
View south, building interior, drafting room and rear garden
Compare with Photograph 11



© Marvin Rand NO RIGHTS GRANTED FOR RESEARCH AND SCHOLARLY REFERENCE ONLY

19. Killingsworth, Brady & Smith
Los Angeles County, California
Marvin Rand, copyrighted photograph for historic reference and research only
Negative: Marvin Rand
circa 1956, from AIA Honor Awards, 1956, presentation board
View northwest, central entrance and reception
Compare with Photograph 13

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Killingsworth, Brady, & Smith

MULTIPLE NAME:

STATE & COUNTY: CALIFORNIA, Los Angeles

DATE RECEIVED:	6/04/09	DATE OF PENDING LIST:	6/22/09
DATE OF 16TH DAY:	7/07/09	DATE OF 45TH DAY:	7/18/09
DATE OF WEEKLY LIST:			

REFERENCE NUMBER: 09000515

REASONS FOR REVIEW:

APPEAL:	N	DATA PROBLEM:	N	LANDSCAPE:	N	LESS THAN 50 YEARS:	N
OTHER:	N	PDIL:	N	PERIOD:	N	PROGRAM UNAPPROVED:	N
REQUEST:	N	SAMPLE:	N	SLR DRAFT:	N	NATIONAL:	N

COMMENT WAIVER: N

✓ ACCEPT ___RETURN ___REJECT 7·15·09 DATE

ABSTRACT/SUMMARY COMMENTS:

Entered in
The National Register
of
Historic Places

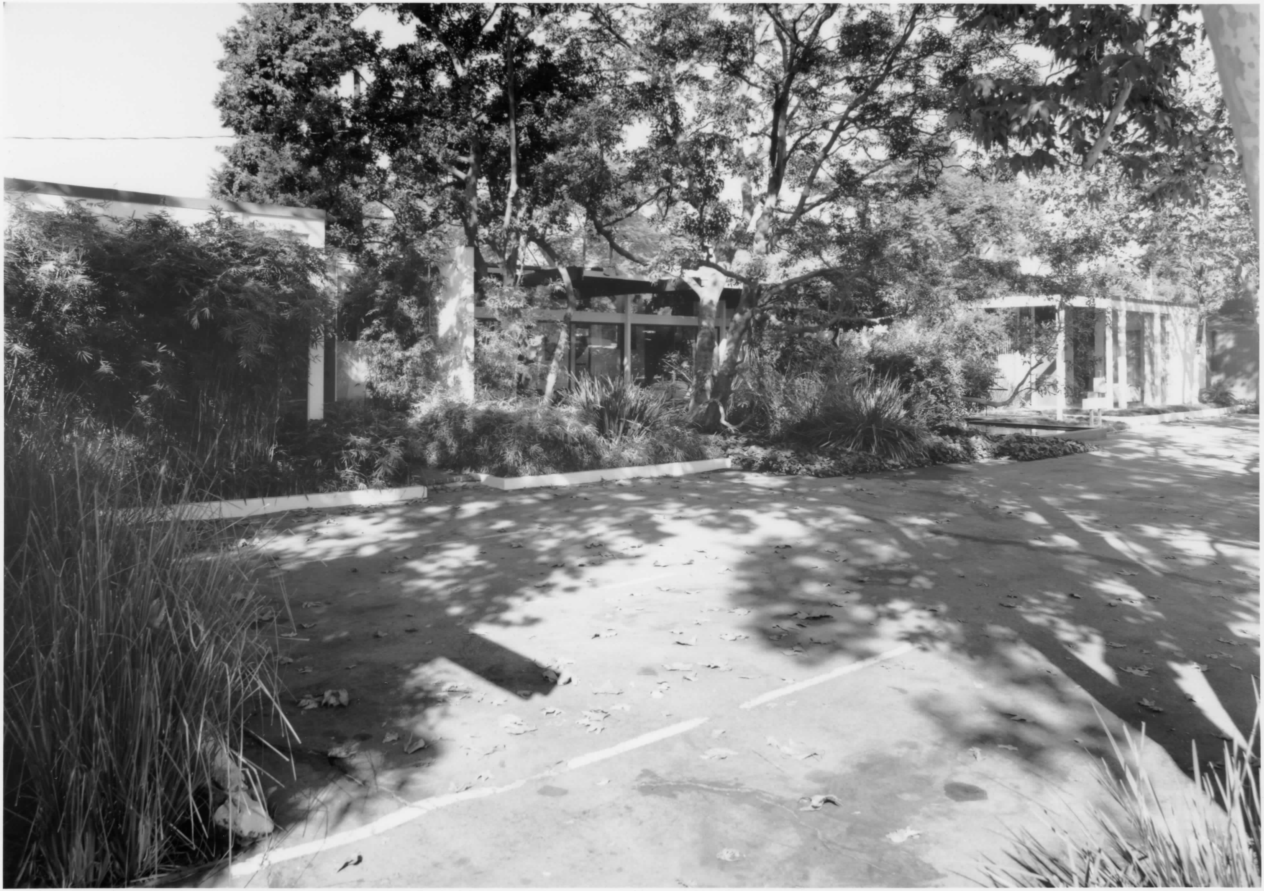
RECOM./CRITERIA____________

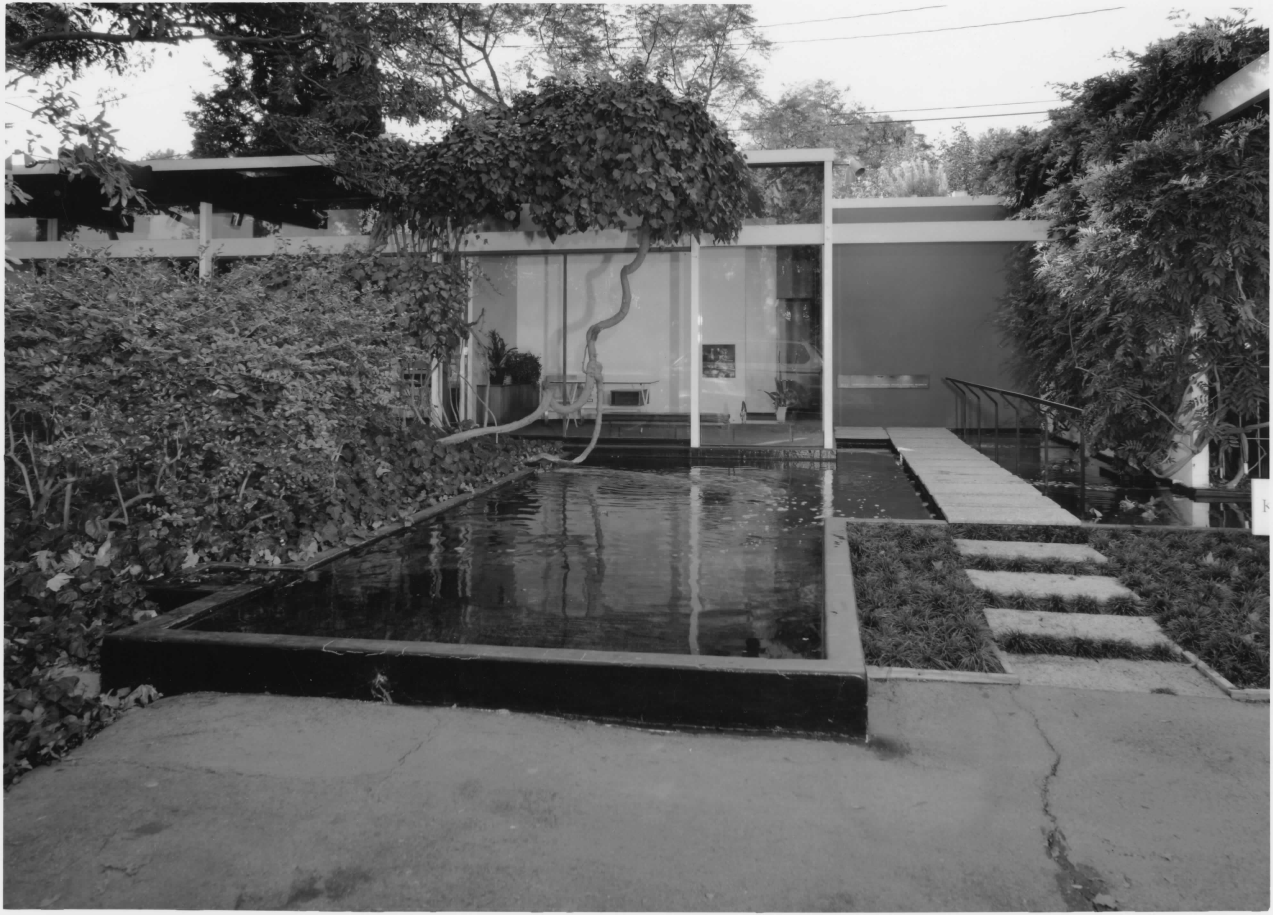
REVIEWER____________ DISCIPLINE____________

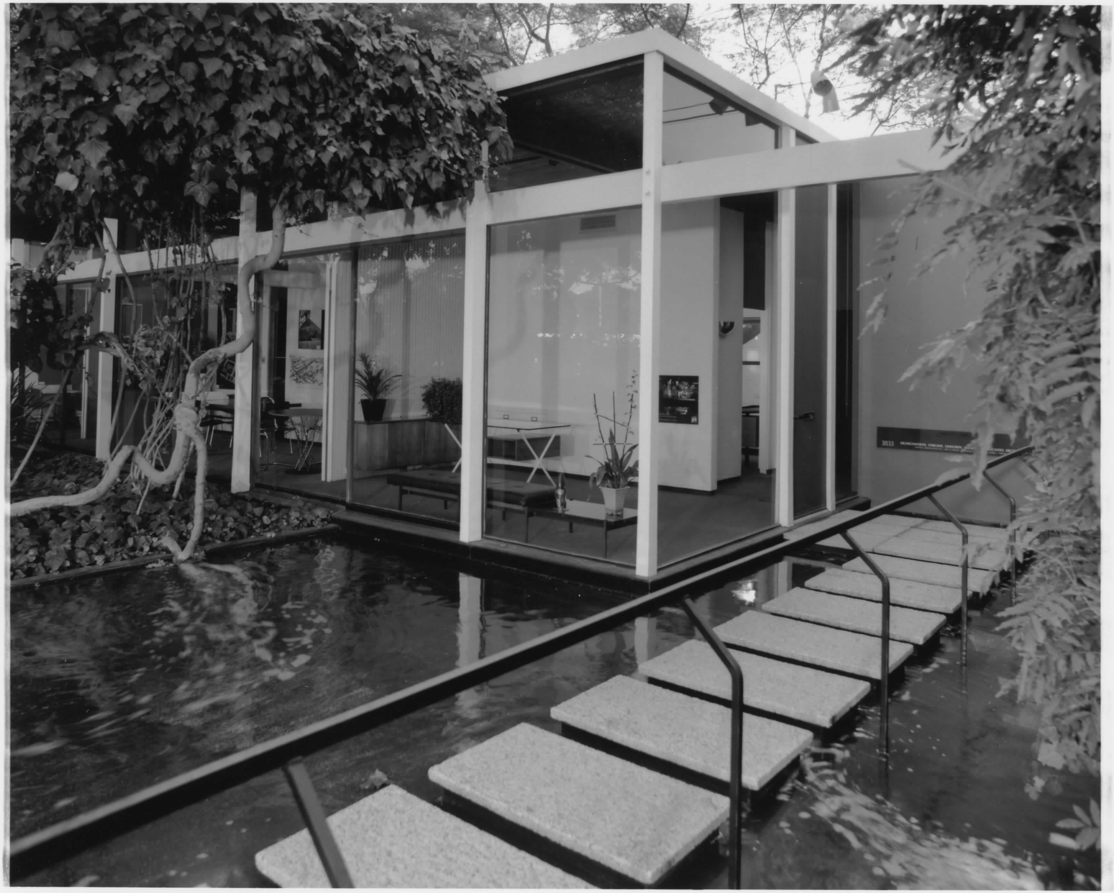
TELEPHONE____________ DATE____________

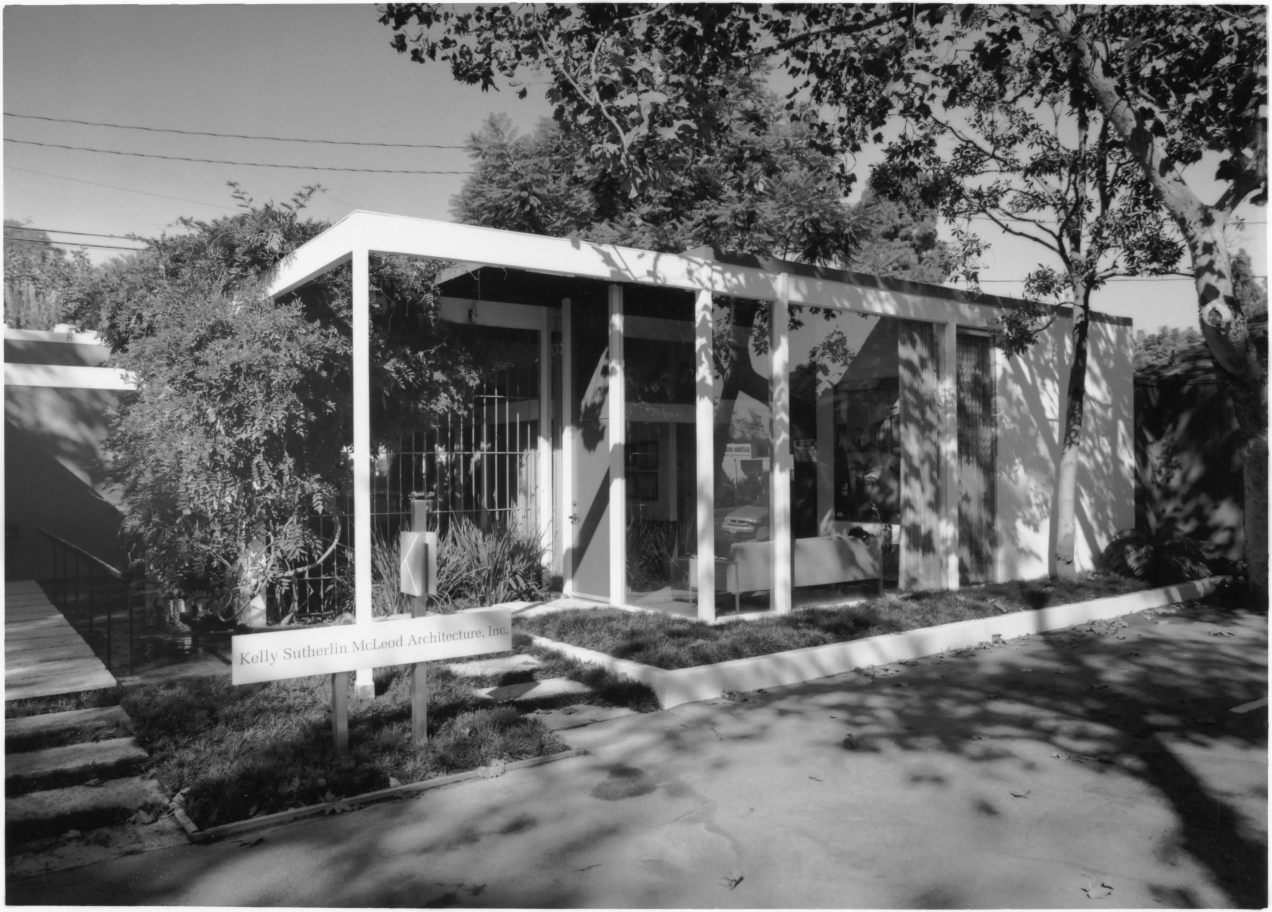
DOCUMENTATION see attached comments Y/N see attached SLR Y/N

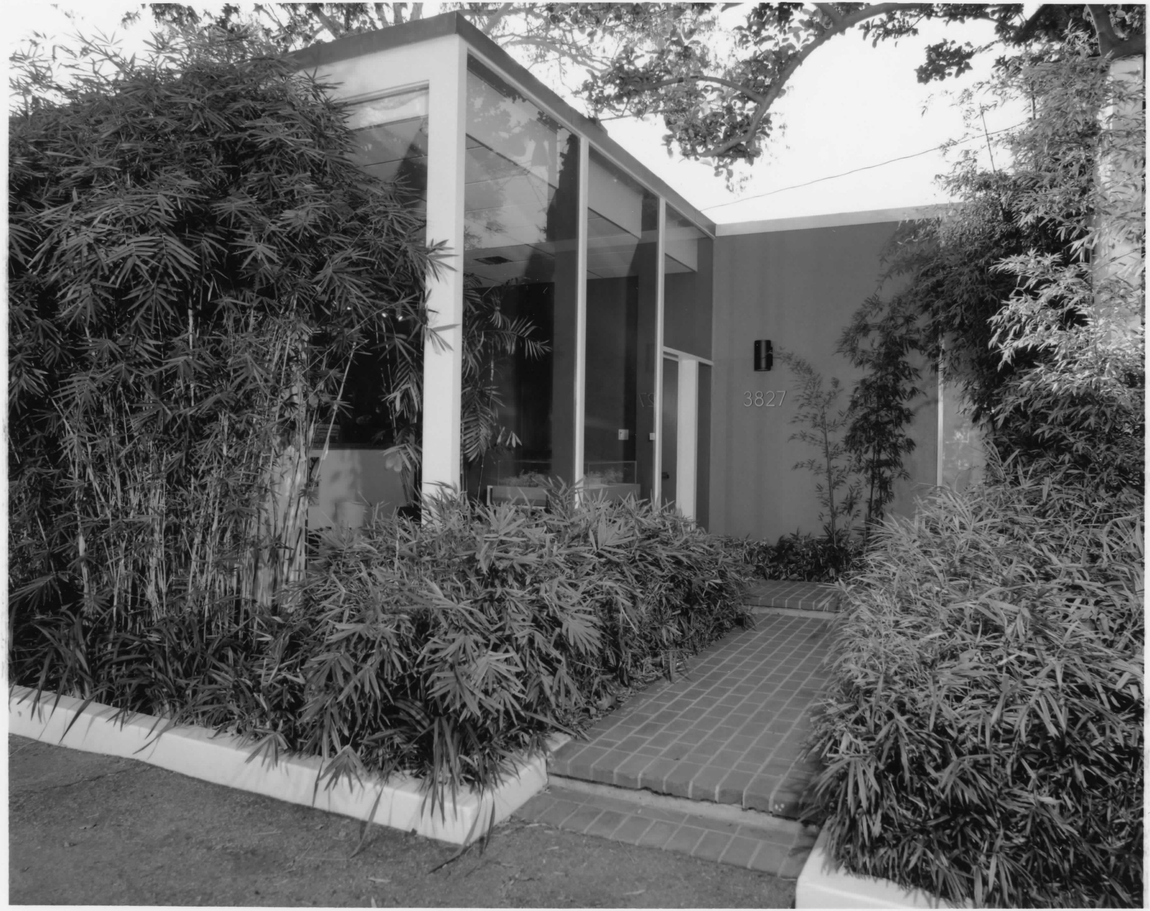
If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.






3833
KILLINGSWORTH, STRICKER, LINDGREN,


Kelly Sutherlin McLeod Architecture, Inc.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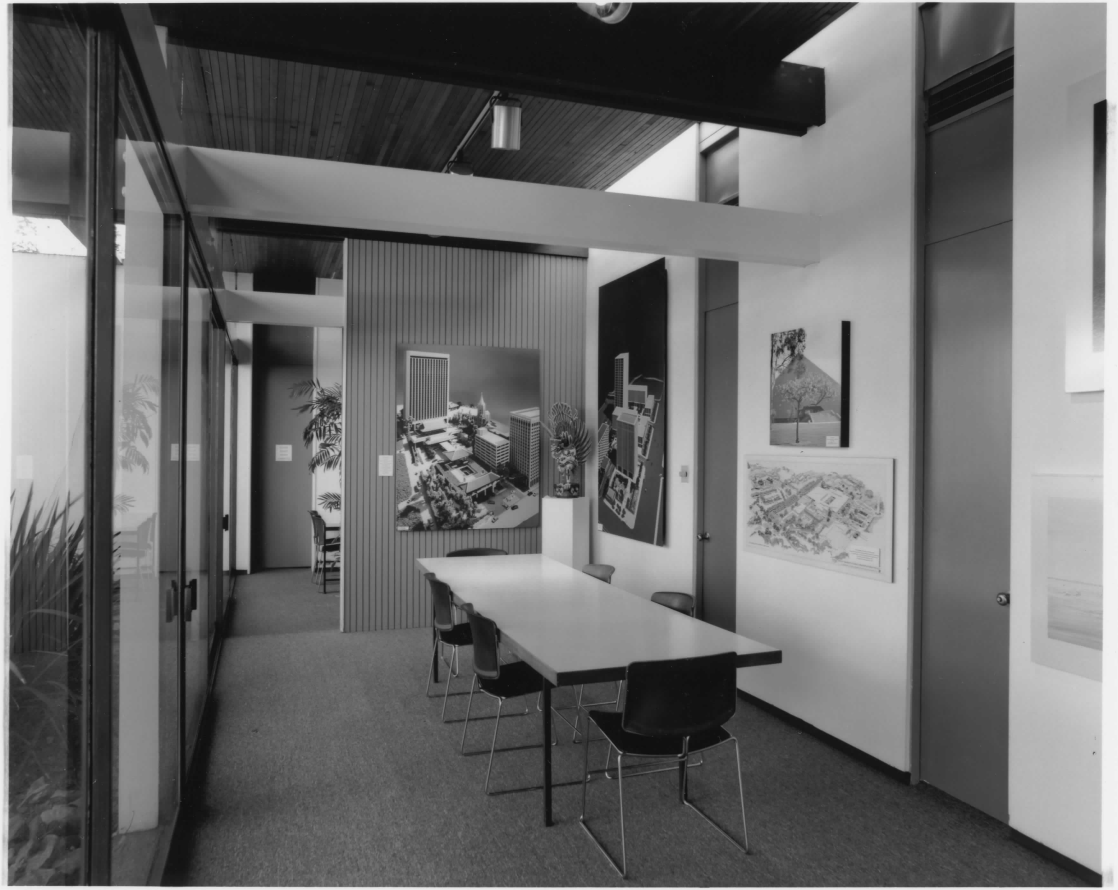
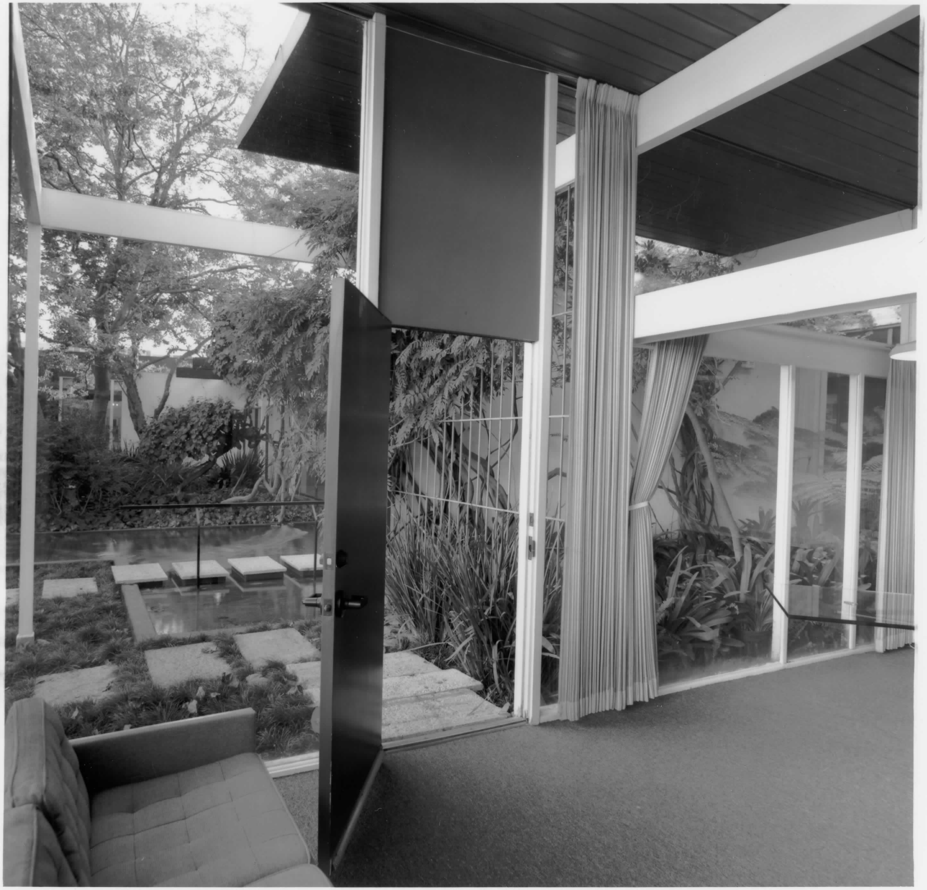
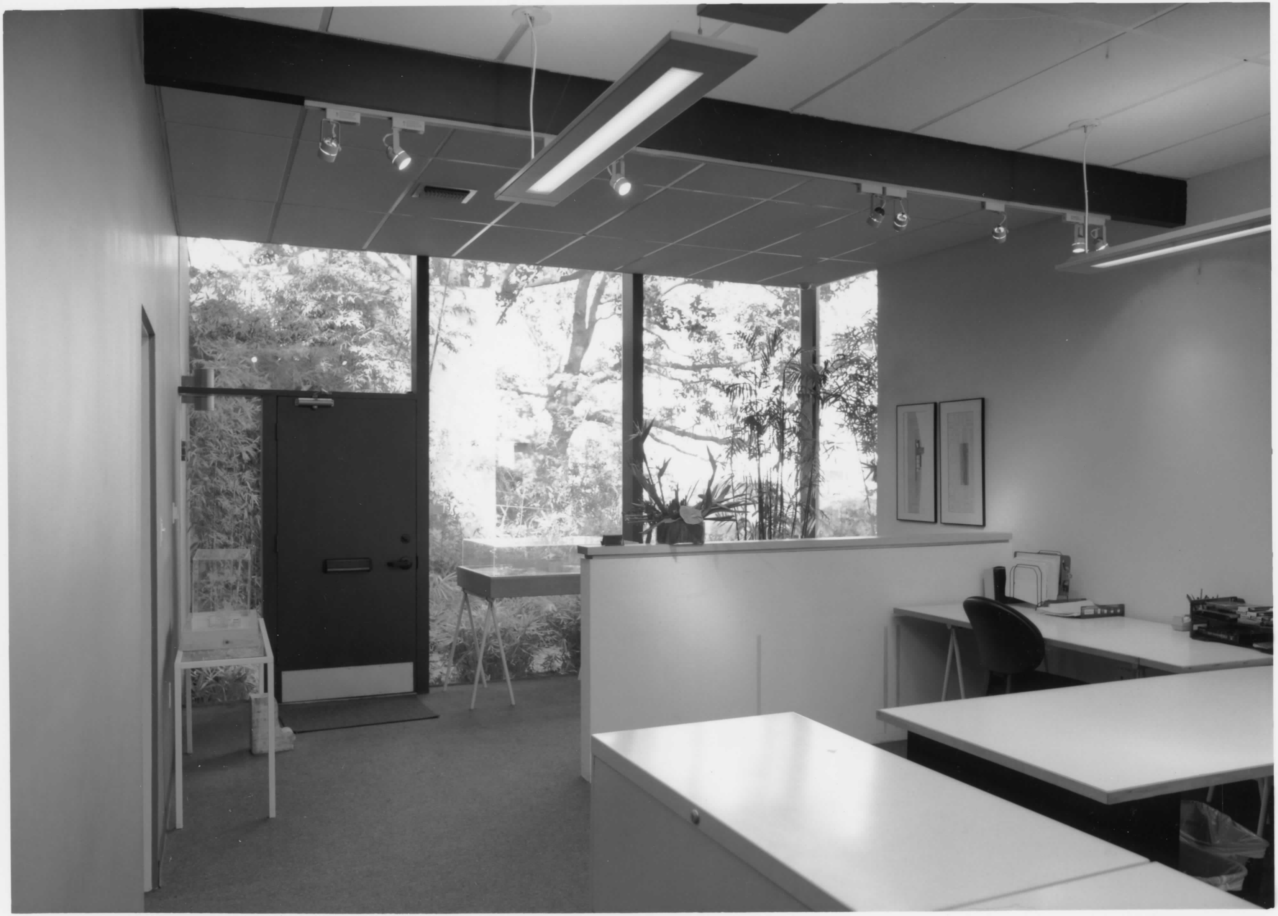
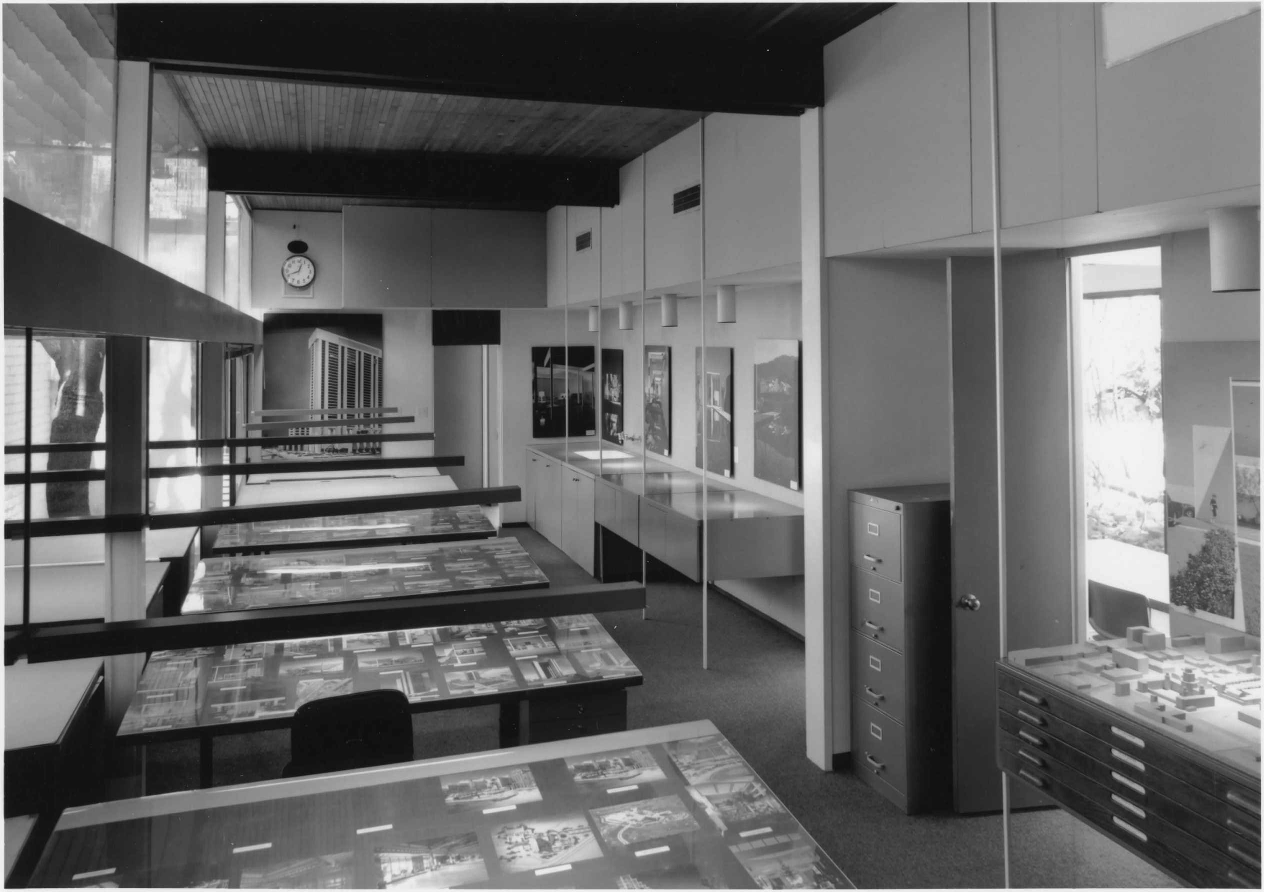
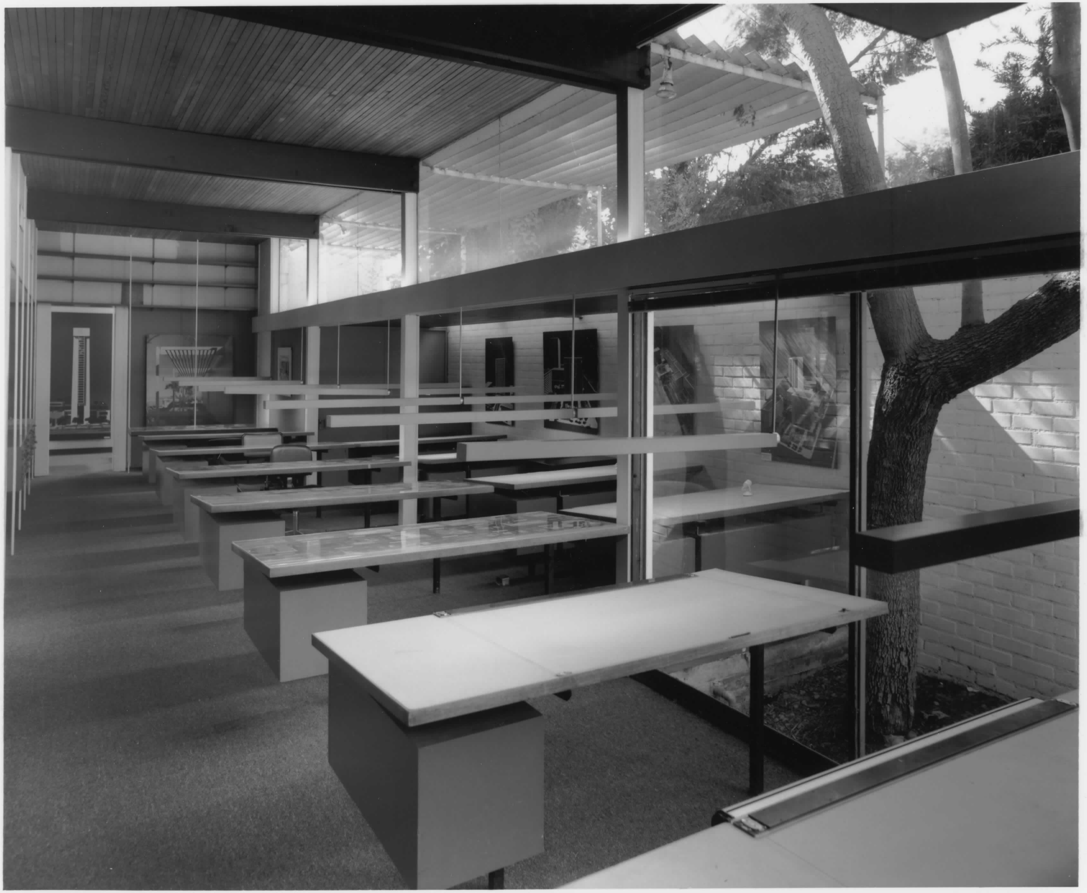
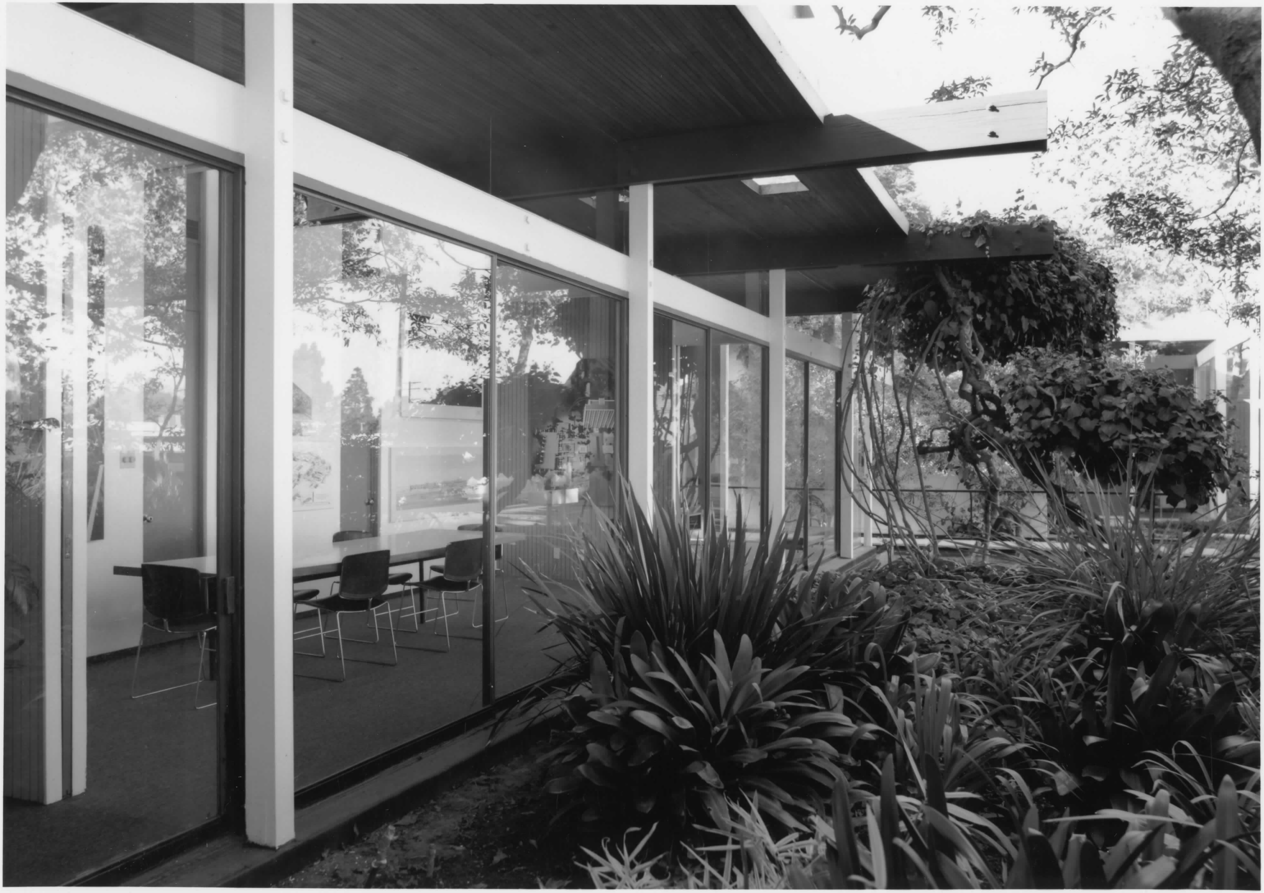










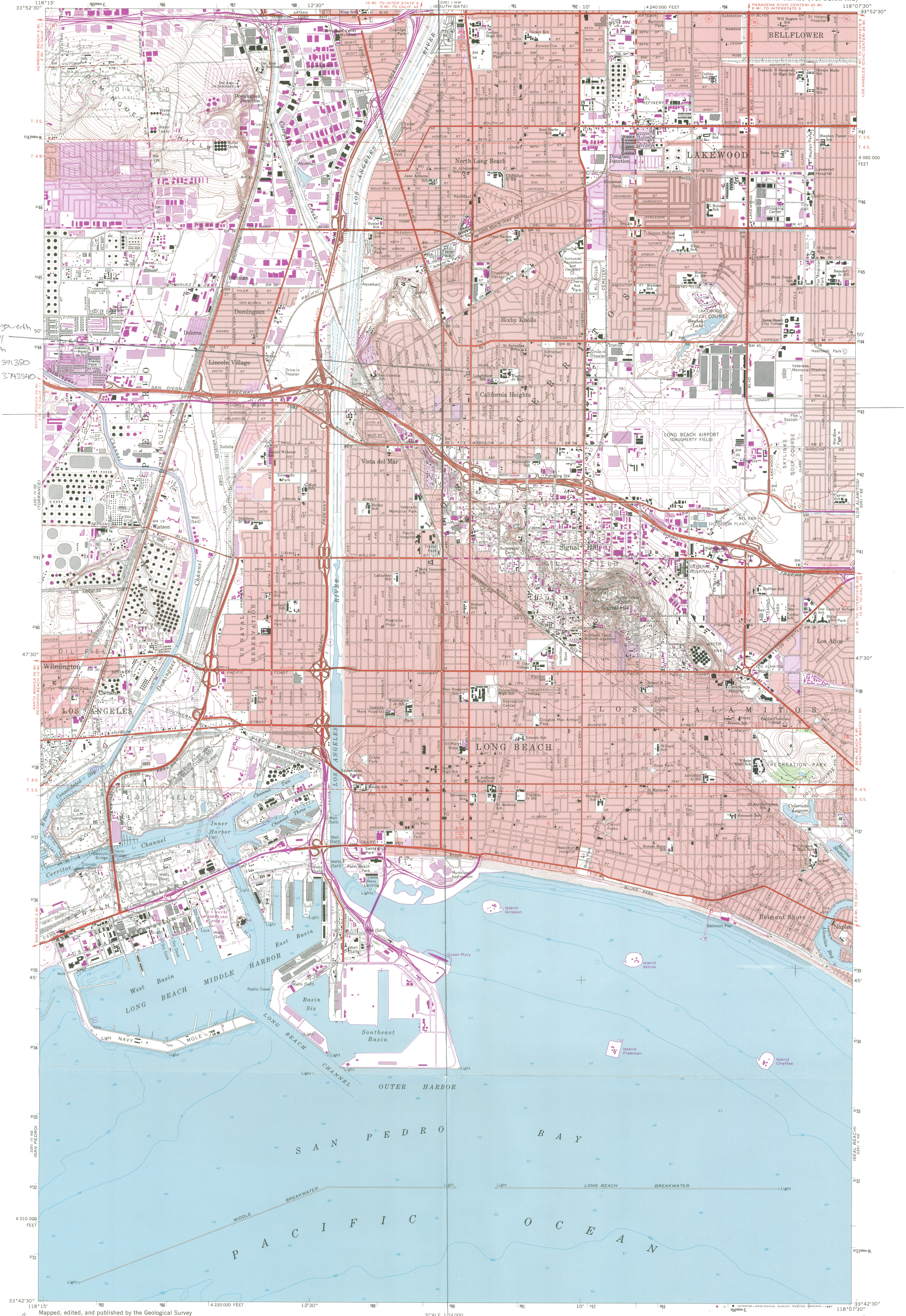


UNITED STATES
DEPARTMENT OF THE INTERIOR
GEOLOGICAL SURVEY

STATE OF CALIFORNIA
DEPARTMENT OF WATER RESOURCES

LONG BEACH QUADRANGLE

CALIFORNIA—LOS ANGELES CO.
7.5 MINUTE SERIES (TOPOGRAPHIC)


2351 IV NE (INGLEWOOD)
118°15′
33°52′30″
385000m.E.
386
387
388
12′30″
10 MI. TO INTER STATE 5
5 MI. TO CALIF. 42
2351 I NW (SOUTH GATE)
391
392
10′
4 240 000 FEET
394
PASADENA (CIVIC CENTER) 24 MI.
6 MI. TO INTERSTATE 5
118°07′30″
33°52′30″
2351 I NE (WHITTIER)
HERMOSA BEACH 9 MI.
2 MI. TO CALIF. 11
7 MI. TO INTERSTATE 5
LOS ANGELES (CIVIC CENTER) 25 MI.
SANTA MONICA 22 MI.
3 MI. TO CALIF. 11
BELLFLOWER
LAKEWOOD
North Long Beach
Dominguez
Lincoln Village
California Heights
Bixby Knolls
Vista del Mar
Signal Hill
LONG BEACH
LOS ALAMITOS
Wilmington
LOS ANGELES
Los Altos
Belmont Shore
Naples
LONG BEACH AIRPORT (DAUGHERTY FIELD)
LOS ANGELES RIVER
DOMINGUEZ OIL FIELD
DOMINGUEZ HILLS
Dominguez Channel
US NAVAL RESERVATION
Inner Harbor
Cerritos Channel
West Basin
MIDDLE HARBOR
East Basin
Basin Six
Southeast Basin
LONG BEACH CHANNEL
OUTER HARBOR
NAVY MOLE
Queen Mary
Island Grissom
Island White
Island Freeman
Island Chaffee
SAN PEDRO BAY
LONG BEACH BREAKWATER
MIDDLE BREAKWATER
PACIFIC OCEAN
Colorado Lagoon
Marine Stadium
Alamitos Bay
RECREATION PARK
LAKEWOOD GOLF COURSE
SKYLINKS GOLF COURSE
2351 IV SE (TORRANCE)
2351 II NW (LOS ALAMITOS)
SEAL BEACH 3 MI.
HUNTINGTON BEACH 11 MI.
SAN PEDRO 3 MI.
2351 III NE (SAN PEDRO)
(SEAL BEACH) 2351 II NE
47′30″
45′
50′
33°42′30″
118°15′
385
386
4 220 000 FEET
12′30″
389
390
391
10′
392
393
394000m.E.
3731000m.N.
4 060 000 FEET
4 010 000 FEET
T. 3 S.
T. 4 S.
T. 5 S.
INTERIOR—GEOLOGICAL SURVEY, RESTON, VIRGINIA—1987

Killingsworth
Brady
&
Smith

E 10 391380
N 10 3743540

Mapped, edited, and published by the Geological Survey

Control by USGS, NOS/NOAA, and Los Angeles City and County

Planimetry by photogrammetric methods from aerial photographs taken 1963. Topography by planetable surveys 1923. Revised 1964

Selected hydrographic data compiled from NOS charts 5142 (1964), 5147 (1964), and 5148 (1966)
This information is not intended for navigational purposes

Polyconic projection. 10,000-foot grid ticks based on California coordinate system, zone 7. 1000-meter Universal Transverse Mercator grid ticks, zone 11, shown in blue. 1927 North American Datum
To place on the predicted North American Datum 1983 move the projection lines 1 meter north and 85 meters east as shown by dashed corner ticks

Red tint indicates areas in which only landmark buildings are shown

Dotted land lines established by private survey

This map lies within a subsidence area. Vertical control based on latest available adjustment

There may be private inholdings within the boundaries of the National or State reservations shown on this map

GN
MN
0°40′
12 MILS
14°
249 MILS

UTM GRID AND 1981 MAGNETIC NORTH
DECLINATION AT CENTER OF SHEET

SCALE 1:24 000

1 ½ 0 1 MILE
1000 0 1000 2000 3000 4000 5000 6000 7000 FEET
1 .5 0 1 KILOMETER

CONTOUR INTERVAL 5 FEET
NATIONAL GEODETIC VERTICAL DATUM OF 1929
DEPTH CURVES AND SOUNDINGS IN FEET—DATUM IS MEAN LOWER LOW WATER
THE RELATIONSHIP BETWEEN THE TWO DATUMS IS VARIABLE
SHORELINE SHOWN REPRESENTS THE APPROXIMATE LINE OF MEAN HIGH WATER
THIS MEAN RANGE OF TIDE IS APPROXIMATELY 4 FEET

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U. S. GEOLOGICAL SURVEY, DENVER, COLORADO 80225, OR RESTON, VIRGINIA 22092
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

QUADRANGLE LOCATION

Revisions shown in purple and woodland compiled from aerial photographs taken 1978 and other sources. This information not field checked. Map edited 1981

Purple tint indicates extension of urban areas

ROAD CLASSIFICATION

Heavy-duty	▬	Light-duty	═
Medium-duty	▬	Unimproved dirt	═ ═ ═
○	Interstate Route	○	State Route

LONG BEACH, CALIF.
33118–G2–TF–024

1964
PHOTOREVISED 1981
DMA 2351 I SW–SERIES V895

Killingsworth Brady, & Smith
Long Beach, Los Angeles County
Staff Report

The Killingsworth, Brady, & Smith building and gardens is a noteworthy example of International style design and site integration by a regionally prominent, master architect, Edward A. Killingsworth. Constructed in 1955, the building housed the architectural partnership of Killingsworth, Brady, & Smith for 46 years. An early example of design by a regionally prominent master architect, the building is also an early expression of the burgeoning maturity and influence of the Case Study House Program, which indelibly affected southern California residential design and helped bring modernism widespread public awareness. The complete building complex, including the landscaping and the reflecting pool, represent the manifestation of what became the unique style of Killingsworth and his firm.

From the street, the single-story office building represents an elegant façade of glass combined with post-and-beam construction accentuated in gray and white paint with selected features punctuated by black, orange, and yellow paint. The north and south wings are stepped out and contain the central garden and asymmetrically placed pool. Despite its residential scale, the building possesses subdued monumentality, in part because of the high span between the floors and ceilings. The austere, exposed composition is a subtle reinterpretation of classical architecture expressed in modernist language. The design minimizes ornamental distractions and is articulated in the precision exhibited in exposed structural features and the subtle tension suggested by asymmetrically placed structural elements. A series of small walled gardens adjoin the building. Expanses of glass connect interior and exterior spaces. The interconnection with nature is a recurring character-defining feature of the complex.

The Killingsworth, Brady, & Smith building is located in Long Beach. Constructed in 1955, the property continues to be used as the office of a practicing architect, Kelly Sutherlin McLeod, who is also the owner and the applicant. Staff recommends the State Historical Resources Commission determine that the Killingsworth, Brady, & Smith building is eligible for the National Register under Criterion C in the area of architecture as one of the finer examples of a small International Style of office building, and as the work of master architect Edward Killingsworth. Staff further recommends that the State Historic Preservation Officer approve the nomination for forwarding to the National Park Service for listing in the National Register. Staff also recommends that after further research and development, the applicant nominate the Killingsworth, Brady, & Smith building under National Register Criteria A and B.

Jay Correia
State Historian III
March 27, 2009